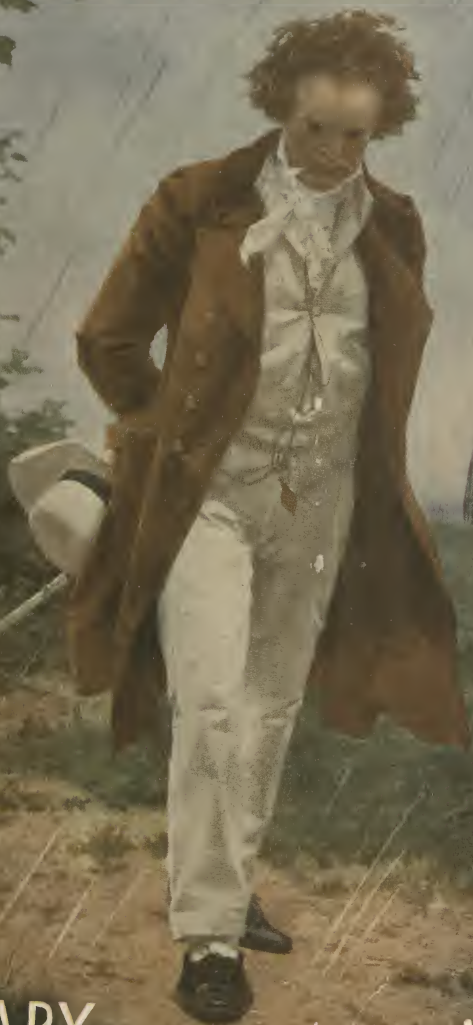


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THE ETUDE



FEBRUARY

BEETHOVEN

1909

ture, written when the composer was barely over sixteen, is an example of mature genius in its delicate grace. Mendelssohn's control of the orchestra was complete, and even in the matter of writing his own he showed perfect mastery. It is usual for composers to write the chief parts first and fill in the others later, but he did at times write out all the parts together, finishing the bar for each of the instruments before proceeding with the next. His completion of the "Ray Blue" overture in a couple of days was another instance of his ability.

Mendelssohn adopted the motto "Nulla dies sine linea" (no day without its line), but it is question-

MOZART, like many another artist-soldier, suffered from a lack of worldly prudence. The getting of money was not so difficult—it was more the keeping of it. He was a spendthrift, and he had no one. He lost a golden chance once of bettering his fortunes under the patronage of the King of Prussia. He had almost made up his mind to accept the post of court composer in Berlin, but when he came to the Emperor Leopold more than half inclined to offer his resignation. "What do you mean to do, my son, Mozart?" ejaculated the Emperor. "Emotionally I am inclined to resign," he replied. "Please your Majesty, I will stay!" When friends asked of him afterwards if he had not at least been obtaining some little piece of imperial favor by his resignation, he replied that he had such a powerful lever in his hand, "Who would have thought of that at such a time?" warmly replied. "I have thought of it," he said, "but I have not mark, and no mistake, that this character-revealing remark was made at such a time?" "Who would not have thought about it at such a time?"

Schumann, to whom the composer was deeply attached from his fourteenth year and to whom he was secretly betrothed at the time his work was written. He pays a delicate tribute to her charming personality in this dainty lyric. The melody consists of a little phrase of four notes, constantly reiterated, in different positions but with the same accent and inflection, so as to simulate the syllables of the name *Chiarina*.

No. 13. CHOPIN.

The next character represented is the well-known composer Frederic Chopin, for whom Schumann felt and expressed profound admiration. He has here done an exceedingly clever bit of imitation of the Polish composer's most familiar and characteristic form of writing, viz., the Nocturne, in which Chopin excelled all other composers, and by means of which, in connection with his waltzes, he first became widely known to the musical world.

This number is an exquisite specimen of the Nocturne, a tender lyric melody with a certain plaintive undertone and a flowing arpeggio accompaniment. It might easily be mistaken for Chopin's own work, both as to general mood and details of construction. In fact, Chopin's personality seems manifested in it, which of course was the composer's intention.

No. 14. ESTRELLA.

Estrella was a romantic name applied by Schumann to Fri. Ernestine von Fricken, a gifted and attractive young lady residing at Aachen, with whom the composer at the time of writing the Carnival was on the closest terms of friendly intimacy. Her personality is indicated, as well as her participation in the masquerade, by this very winning bit of music.

No. 15. RECONNAISSANCE. (RECOGNITION.)

Schumann has endeavored in certain portions of this work to express not only the general mood of the Carnival time and some of the characters in the masquerade, but also special emotions and incidents connected with some of its phases. In this case, for example, the music indicates the feeling of glad surprise arising from the recognition of two of the maskers of each other's identity, the sudden pleasure of coming in contact with the familiar personality of friend or lover in spite of the disguise, in the midst of the noisy, reveling crowd.

No. 16. PANTALON ET COLOMBINE.

Pantalon is the harlequin of Italian comedy, a fantastically dressed buffoon, the distinguishing feature of whose costume is that trousers and stockings are all of one piece. The name is derived from the patron saint of Venice, Pant'one, and is a common one among the Venetians. It is quite generally used by other Italians as a nickname for one of whom they wish to make sport, particularly if a Venetian. Colombine is the sweetheart of Pantalon, and the two characters figure largely in the pantomimes of all countries. We are to imagine them passing in this procession hand in hand.

It may seem to the player of this composition that Schumann has given quite too much time and prominence to the clown in various types. But anyone who has lived through the Carnival season in one of the German Catholic cities knows by experience that the streets are full of masked clowns on Mardi Gras, even in broad daylight, and they form the favorite disguise in all processions and balls.

No. 18. VALSE ALEMANDE.

Another number by the hand, an old-fashioned German waltz, of a graceful but rather slow and stately character.

No. 18. PAGANINI.

Here again Schumann has introduced and unmistakably identified the personality he wishes to have pass before our mental vision, by means of an ingenious imitation of one of the best-known and distinctive characteristics of Paganini's style, both as player and composer. This celebrated violinist was noted throughout Europe as the superior of all players of his time in technical mastery of his instrument, but particularly in the special form of technic known as staccato bowing. The startlingly brilliant, almost demonic, effects which he produced along this line have never been equalled before or since. Hence he is very naturally represented

here by a series of crisp intricate staccato passages for both hands, not particularly melodious, but interesting, original and strikingly characteristic.

No. 19. AVEU. (AVOWAL.)

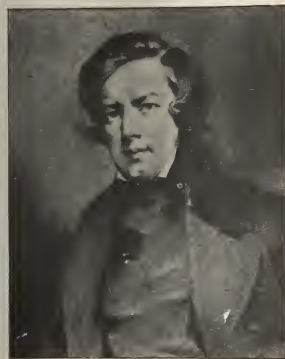
Evidently an avowal of love, from the tender pleading character of the music, made under cover of the confusion and the concealment of the masks, is what the Germans call "A solitude for two," which is nowhere more complete than in the midst of a crowd where each is engrossed in his own amusements.

No. 20. PROMENADE.

Again a musical fragment for the band, in the mood and movement indicated by the name.

No. 21. PAUSE.

The name implies a pause in the progress of the procession, but the idea is not carried out in the rather impetuous music so designated, and its precise significance is not clear.



PORTRAIT OF R. SCHUMANN, BY RUMPF.

No. 22. MARCHÉ DES DAVIDSBÜNDLER CONTRE LES PHILISTINES. (MARCH OF THE HOSTS OF DAVID AGAINST THE PHILISTINES.)

This final number is the longest and most pretensions of the work and demands special attention as it contains many and varied points of interest. It is a bold, dashing and at times humorous composition, in an almost frivolously jolly mood, written in three-four time, to which it is obviously impossible to march, unless in a sort of hopping, halting fashion, like a man with one leg longer than the other. This odd conceit has undoubtedly some humorous and symbolic meaning which however is not apparent, at least to the writer.

The title of this number has a double significance. The Philistines, as all know, were a people of Palestine continually at war with the Jews. King David won signal victories over them and compelled them to pay tribute to himself and his successors.

Again *Philister* or *Philistine* is a term which for generations past has been contemptuously used by the students of the German universities, to designate the townspeople and other outsiders felt to be antagonistic to the student life and spirit. It was retained by Schumann long after passing his college years, and has come to be very generally adopted by the "younger blood" among poets, musicians and bards. Mathew Arnold has best summed up the feeling in the following sentence: "On the side of beauty and taste, vulgarity; on the side of morals and feeling, coarseness; on the side of mind and spirit, unintelligence; this is Philistinism."

The David in the title as used by Schumann is one of the allegorical personifications of which he was so fond. It represents Schumann's creative

genius as champion of the romantic school of music. Baudler is the German word for band or company, from *Bund* which means a league or union. It stands here, in several other of his works, for a little band of faithful friends, adherents and allies of Schumann, who rallied under his leadership around the standard of Modern Romanticism and helped him to forward to the victory which was later achieved.

The Philistines, as used by Schumann in his musical and literary works, were the enemies of the romantic movement, the opponents of progress, the conservative somewhat pedantic advocates of the fast degenerating classical school. Against them Schumann and his associates waged perpetual warfare, and like King David, he ultimately compelled them to pay tribute to his own genius and to the dynasty of the Romantic School of Music. Hence the significance of the title *March of the Davidites* against the Philistines.

To emphasize the careless, irresponsible mood of the Davidites and their contempt for the conventions, traditions and critical standards of the Philistines, Schumann has woven into the march very cleverly a quaint old tune of the 17th century, known throughout Germany as the *Grossvaterlied* (Grandfather-dance), and a favorite college song at the German universities. It was also adopted in the country and is familiar to those whose memories reach back over half a century, sung to the following doggerel:

Tim Doolan he dreamt that his father was dead,
And his father, Tim Doolan was dead,
And Tim Doolan was dead
And his father was dead
And Tim Doolan he dreamt that his father was dead.

The accent and rhythm of these words exactly match those of the musical notes.

This old tune seems to have been a sort of battle-hymn or rallying cry of the Davidbündler and appears in several of Schumann's works. In this march he plays it with a real facetious gusto, passing it about from one hand to the other, now in playful staccato effects, now in big pompous octaves always appearing in a new key when least expected. He seems to flaunt it deliberately in the faces of his shocked critics, in the spirit of pure fun and bravado. The march closes with a spirited fanfare like a joyous defiance hurled at the foe.

The "Carnival" as a whole presents Schumann's genius, not in its most profound and strictly musical aspect, but in its flood-side of youthful vivacity, of exuberant fancy and fertility of suggestive symbolism. It is best characterized by the German expression *Geistreich*, for which we have no English synonym, but which means rich in mentality.

The work is replete with graphic realism and recalls Schumann's own words of his earlier compositions: "At that time the man and the musician in me were always trying to speak at once."

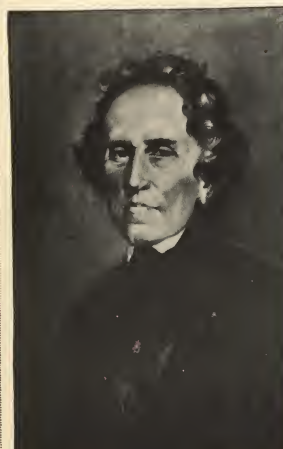
IS MUSIC A MEDICINE?

A society known as the "National Society of Musical Therapeutics," comprising many well-known thinkers upon its Board of Directors, has recently been founded. Its object is "to encourage the study of music in its relation to life and health." While we feel that music is only one of the many things which contribute to health and happiness, the statements made in the announcement of this society are interesting. The writer dwells upon the depressing effect of certain songs. It should be remembered that this effect is more likely to be due to the words of the song than to the music. Moreover, it is unquestionably true that some people find a kind of morbid pleasure and solace in pathetic songs that they could never find in brighter music. The effects then depend upon the temperament of the individual affected. Bright, happy music might even have what might be termed a negative effect upon some naturally morbid temperaments. It is a well-known and inexplicable fact that the most suicides in all the civilized countries take place on bright days in May and June, the happiest, gladdest, sunniest part of the whole year.

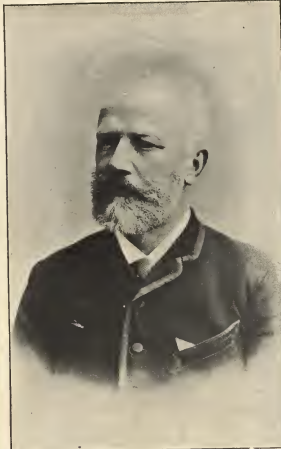
We believe, however, in the joy of music and feel that the music of music, as an aid in the cure of the sick, cannot be overestimated. Emerson said: "Could I live in a great city and know where I could go whenever I wished the able bath and a medicine!"

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

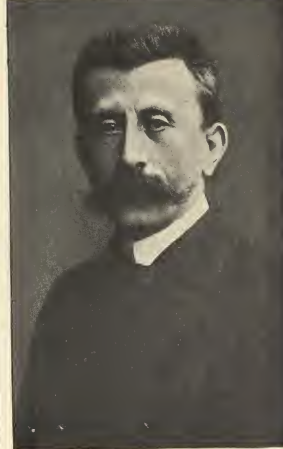
How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scrap books of portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented. ("Marche Pontificale"—Gounod. "Serenata"—Moszkowski.)



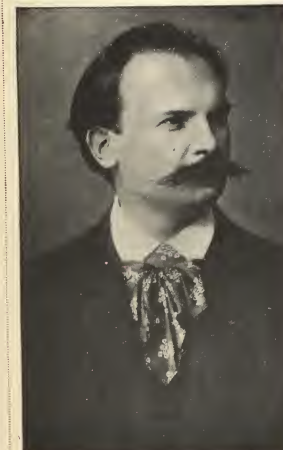
Giacomo Meyerbeer



Peter Iljitch Tchaikowski



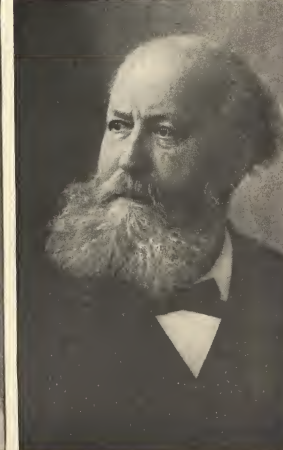
Moritz Moszkowski



Eugen D'Albert



Emma Eames

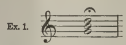


Charles Francois Gounod

House-to-house soliciting for pupils is not dignified, nor is it very productive; newspaper advertising helps only in the way that it gives a desirable public exposure to the school. *Personality* means very much indeed, and *positive* success is the result of a climax of lasting success. However, you must be original and you must use your brains wherever you are; even though you do not seek professional connections, you must be able to read continually, you must be alive to all art and science, of education, and you must be a wide awake member of whatever community claims your residence. You must be intelligent, sensible, too, and must learn to be quick, accurate and efficient in all your work, and if to all these requirements you add a willingness to live economically at first you can find a field where you will be accepted as a teacher—not a school teacher, but if not there, it is not far away. If the first place is not there, it is a member that consensations work there will inevitably

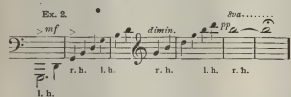
if the effect is final or completely satisfactory. Finally sound the root below with the chord, and inquire if that is most perfectly. The average pupil will recognize the fundamental below as most satisfactory, and then the fact may be developed that the chord is built upon that note (1, 3, 5) and therefore it is the root or fundamental. Pupils who fail to recognize through hearing when the root is in the base are especially in need of aural training. In the written work the fact may be brought out that when the chord is indicated upon lines or all in spaces, then the root is lowermost. Rearrangements of the chords may first be written by means of letters, thus: First position of the G chord—G, b, d. Second position, b, d, G. Third position, d, G, b. The capital letter serves to show the location of the root-note. Then the rearrangements may be sounded on the piano, ascending and descending, either in simultaneous or broken form. The latter is usually preferable. After a few chords are understood in their harmonic sense and applied practically at the piano, the following plan will be found very helpful and interesting.

Call for any familiar concord and request that it be sounded in its first close position, for instance:



Ex. 1.

Then ask the pupil to play the notes of this chord in some form more extended and more interesting. Of course, the chord must be understood in its various close positions. It may become necessary to suggest a slow arpeggio form extending over nearly the entire keyboard. Also, the rhythmic arrangement in it should be considered. Greater trials of the final result should be something like this:



Neither hand is extended beyond the interval of a fifth. By using both hands alternately, over and under, the cadenza becomes so simple that almost any child can perform it. But the most important point to be kept in view is to produce a beautiful, musical tone. The dampers are to be raised on the beginning of the second measure, and the tones should continue as long as they will vibrate harmoniously. In class work different pupils may play the cadenza in different keys, and each performer shall strive to produce the best possible effect, diminishing at the close to a mere whisper. Recently I heard this cadenza performed by young pupils who had received only twenty or thirty lessons, and everyone present at the demonstration congratulated the teacher upon the beauty of tone which the pupils drew from the piano. From this teacher I have permission to quote the scheme for the benefit of other readers, as the entire typewritten manuscript gives a good idea of the general course pursued by this very successful and original pedagogue:

A VALUABLE PROGRAM.

1. "A Musical Hour at the studio of —"
2. Building major and minor scales in various keys; building chords and dominant seventh chords; playing four harmonic cadences in different keys and positions.
3. Sight-reading test (piano duets).
4. Ear-training; mental concentration; recognizing thematic, lyric, harmonic and canonic styles, rhythm, period forms, etc.
5. Piano Solo: Evening Song and Trillette (from "Synthetic Series of Piano Pieces.") 5. Analyses from hearing: waltz, mazurka, march, gavotte, sarabande, Tarantella, Cradle Song, Spinning Song. (The form-name of each selection was written after the details had been noted on the analysis sheet.)
6. Tests of musicianship; development of motives and periods transposing; memorizing a new etude.
7. A short recital consisting of this recital book, after a miss of twelve years after two terms of private lessons, with a few class lessons interspersed. She possesses no special talent for music, and yet the results which she accomplished were caused mainly by young teachers to blush with chagrin.

One teacher who was present, said very frankly that she "felt that she had been obtaining no more under false pretences." Another lady, engaged as an instructor in the Educational Alliance, said this plan of music study was a "revolution" to her. She also said, "I have taken piano lessons for twelve years, and yet today I cannot play for the children any of the simplest rhythmic pieces." People are frequently deceived through demonstrations made by some gifted pupil who, besides their guiding talent, had received extra time and attention from the teacher. I have known conservatories of music where the study of chords was hurried through piano pupils, yet at commencement time there were less than twenty who could perform a moderately difficult solo satisfactorily! This is a sad commentary upon those who realize that the more the student ought to have acquired sufficient skill and understanding for the performance of medium grade music. If the teacher will blame himself, and not the pupil, for unsatisfactory results, and per consequence he will change his instruction and improve his methods until he can promise and assure success in all cases.

MELODY PLAYING.

BY EDWARD ELLSWORTH HIPSHER.

How shall we be able most effectively and naturally to obtain a melody in our piano playing? Now a melody cannot be made to stand out above the accompaniment with the true quality of sustained song merely by thinking that this or that tone must be executed louder than certain other ones. This method will enter into some extent into our efforts; but, till this stage is passed, there will be nothing of the true singing quality in it. Before the melody will stand out over and above the other parts of the harmony there must be a certain sympathy for it established in the consciousness of the performer.

The study must be firmly grasped before the student can be expected to approximate his artistic rendition. Have it practiced alone. To firmly establish it in her mind let the pupil sing it. Then have it repeated on the instrument, impressing upon the student the desirability of giving to the tones as much as possible of the vocal quality; also using the legato of the voice as a model for imitation in the playing. This, imitation is used advisedly in this instance, for the instrumentalist can have no higher ideal than to approach as nearly as possible to correct song.

Now this latter is not always the easiest part of the operation. For, when the pupil has once fixed a melody in her mind, she has yet the translation of it through the medium of a mechanical instrument. And to do this means much patient work on the part of both teacher and pupil in order that she may subjugate the muscles of an often rebellious hand and make them to do her will, and this in a way which hides the effort back of it and deceives the hearer into the belief that it is all so simple and natural.

And here is a feature that is to tell for or against our mastery of the resources of our instrument. For months we have been working to equalize the tones, and to produce the best possible effect, and longer be equal; that while one is to produce a resonant, singing tone, the other must be subordinated to it so as to form only a background to sustain the melody, and to draw the more thoroughly the student has mastered the former the more quickly will she be able to accomplish the latter.

DEVELOPING A FINGER-TIP SENSITIVENESS.

Now, when the pupil has been brought to the point where she mentally knows and feels melody, this sense has yet to be transferred to the finger-tips. And it is wonderful how near consciousness thinking can be developed in them. Every artistic performer has it there—some possibly by instinct, others by a more or less conscious effort. The finger which is to emphasize a tone really feel that it is to draw more tone from the key? Certainly. There must be a conviction that the finger which is to emphasize a tone is the sensation, so to speak, of taking hold of the key as if to draw the tone out of its inner self. Till the fingers have a sensation of reaching out and feeling for the melody, something of the vital, human spark will be lacking in the tone. Only when the

finger approaches the key with a real consciousness that a certain tone is to sing will that tone ring out with an appealing fullness of quality and dominate the accompanying tones. True, the first concept of the tone must be in the brain where all nerve fibers center and originate. But at the same time the nerves of the fingers can and must be so developed that they assume much of the responsibility of the execution, thus leaving the brain more at liberty to indulge itself in the fancy necessary to a convincing interpretation.

With the average pupil the early development of this feeling in the fingers will be something vague, and even may need careful coaxing. How well and how gratefully the writer remembers that persistent and painstaking teacher who patiently spent lesson after lesson till almost a year was consumed in bringing about the desired end. Even then she had only opened the way so that he could go on every day reaping increasingly the fruits of her perseverance. And, after all, this is the truest teaching to help a pupil to find his own powers so that after lessons are ended he may go on growing, growing, growing.

RIGHT TEACHING PICES.

Unless you are dealing with a pupil full of patience and earnestness, right teaching pieces will win with her technique and in which the melody is of a pervasive quality that causes it naturally to dominate the harmony. For the best results pieces in slow or moderate movements are much the more satisfactory. They should be of a style that will make them at least interesting for slow study; for to obtain results the student must have time to retain complete control of every culy.

First get the air fixed in the mind. Then, going very slowly, combine the parts, placing the attention strongly on the melody. Try to have the finger that plays the melody to feel that it is taking the lead of the music, and that the grasp of the other fingers are. Repeat sections until this effort becomes second nature, until the fingers begin to have an instinctive feeling or reaching out after the melody and may take several trials before any very perceptible improvement is seen. Some day there will be a real singing melody drawn from the instrument—and then the trick is done.

DO YOU THINK?

BY DOROTHEA M. LATCHAM.

Do you think you are well prepared for the great work you have undertaken? If you are not competent you may make your study as attractive as you please, and you may meet with what may seem fair results, but your success will not be permanent. Do you think about the business side of your profession? If your future has not bestowed business ability upon you, make haste and cultivate it, for the successful musician or teacher is invariably the possessor of business ability.

Do you think about your personal appearance? The world is not one's duty to oneself demands, that you be neatly and becomingly dressed.

Do you think about the necessity of winning the respect and admiration of each pupil? The smallest change in the manner of an often rebellious hand upon you, make him sure that it is a good one. Always show the best in your nature.

Do you think about the more thoroughly the student has mastered the former the more quickly will she be able to accomplish the latter.

Do you think about the necessity of teaching the best methods and the best music? Don't make your chief for the sake of anyone. If you are not able to set a high standard and hold to it in the town where you now abide, go to some place where you can.

Do you think of the fact that you can keep both parents and children interested by giving musical suggestions. Such gatherings will add greatly to the popularity and success. Make your programs interesting, and see that each performer has his piece learned well.

Do you think about placing your whole heart in your work? If your spirit is wholly a mercenary one, failure stares you in the face; but if you are musical, in your desire to do all you can to advance music, you are bound to succeed. Would that all who enter the profession each year were faithful to their trust!

AN AMATEUR ORCHESTRA

By CHARLES S. SKILTON

ANY town in which a large school or college is situated is a promising field for the development of an amateur orchestra. There is no enterprise which will add more to the efficiency and prestige of the music teacher or do more to develop his musician-ship, though it may not bring much pecuniary reward. At first the outlook may not seem promising. There may be in the community half a dozen violinists, one or two of whom are soloists; a flute player, perhaps a clarinet player, while cornets and trombones are readily found, and, of course, a pianist.

The Instruments Desired.

The instruments of a complete orchestra fall into four groups—the strings, consisting of first and second violins, viola, violoncellos, double basses, the wood-wind consisting of two flutes, oboes, clarinets, bassoons; the brass, consisting of two cornets, two or four French horns, three trombones; the percussion instruments, consisting of kettle-drums, big drum, cymbals, triangle, etc.

It is rarely possible to develop an amateur orchestra of this size, nor would it be desirable, for the effect of so many wind instruments in the hands of rather inexperienced players will generally be unpleasant, and it would be difficult to obtain enough stringed instruments to balance them. The oboe and bassoon are expensive instruments, difficult to play, and without solo repertoire. They are rarely heard by amateurs and had better be left out of the calculation. This is unfortunate, for it deprives the wood-wind choir of its bass, which will often have to be taken by the soprano of a different color, and of its most expressive soprano. Plenty of arrangements, however, exist for an orchestra in which these instruments are omitted, and this, the fourteen-instrument orchestra, is usually the largest one the amateur can hope to develop without professional assistance.

The Director Must Be Capable.

The first care of the director should be to make himself familiar with all the instruments and the effects to be obtained from them, as well as their method of notation. This can be learned from any treatise on orchestration, one of the best being the primer, "Orchestration," by Prout, in the Novello Music Primer series. Without this knowledge it is unwise to attempt to organize an orchestra.

The String Orchestra.

The first problem is to develop a complete stringed orchestra. There will probably be enough violins to allow from two to four on each part. The other instruments are likely to be missing. The viola can usually be provided for. As this instrument has scarcely any literature it cannot be used for solos, and few amateurs care to purchase one; in that case, one or two should be bought with the funds of the organization and violins appointed to learn them. The viola differs from the violin in using the alto clef, otherwise it is practically the same, and can be learned by a violinist for orchestral purposes in a few weeks.

If there is no violoncello, some young people should at once be persuaded to learn the instrument, and in a year or two results will show themselves. In one year a talented boy or girl can learn to play a simple part, and the fascinating nature of the instrument is such that few who have an aptitude for it will give it up after making a beginning.

A double bass, too, will have to be purchased and learned. On the occasion, however, this is the easiest instrument to master, and a few weeks' practice will enable the player to undertake an easy part, especially if he has had previous experience with the violoncello. Until there are enough of the four second violins, one each of the other instruments will be enough; with four, there should be two violas and two violoncellos, if possible; beyond that number it will be well to increase the violoncello to four before adding to the violins. This section of the orchestra should be drilled by itself, as there is a large repertoire for strings alone.

Wood-Wind Instruments.

For the wood-wind, the director should aim to procure two flutes and two clarinets, one of each might answer at first, but in this case only melodies can be played by this section, while with two of each of the four-part harmony of the wood-wind can be produced. The clarinet is the easiest of the wood-wind instruments and can be readily learned in a year or two, for ordinary purposes.

The Brass Section.

For the brass section, the only difficulty will be the French horns. At first two cornets and a trombone may be used, as they can produce three-part harmony, and the intonation is easy. The French horn is the most difficult brass instrument and sounds distressingly out of tune in the hands of an unskilled player. It will be better to begin with the concert horn or melohorn, which is inferior in tone and more limited in compass, but easy for a new player to learn; a well-played melohorn is better than a poorly-played French horn.

The kettle drums also will have to be purchased by the organization, but they are easily learned and will add greatly to the effect. If there is a brass band in the community the wind instruments can often be recruited from it, for band players are generally glad to take part in orchestral music under a competent leader; in the case of students, there are often those who have learned some wind instrument in the village band at home.

Desirable Pieces.

It may be a matter of years before all these instruments are gathered, and the director may have to content himself with small beginnings. In that case he will have to examine the Breitkopf and Hartmann catalogue "Haus Musik," in which classical music is arranged for piano and reed organ, with additional parts for any available instrument; the same publishers offer arrangements of symphonies and other parts. Much the most useful edition is that of Carl Fischer, which is planned for combinations of ten or fourteen instruments or full orchestra; a piano part is included and cues are frequently introduced. All these compositions may be obtained through any reliable music house.

Almost any familiar composition may be obtained in this edition, which is of great value to the amateur orchestra. The best of all, however, are the arrangements which the director himself makes for his own players, if he is an educated musician. Very valuable experience in scoring may be acquired in this way. If possible, he should procure the full score of the work to be arranged. The brass will need little alteration; trumpet parts will often have to be transposed for the cornet in B flat or A, but usually fewer directions can be given the players, when four horns are used a cornet and trombone may be substituted for one pair, and care must be taken that the trombone has cues for the second horn part when it lies below B on the second line of the conductor's staff. The lower wood-wind can be generally produced from the melohorn; indeed, the pedal tones of the horn should generally be used for the trombone, as they are difficult for the amateur.

Difficult Rearrangements.

The wood-wind will be most troublesome to rearrange. Its bass is generally identical with that of the strings in *tutti* passages, but when independent, some of the instruments will have to take the part of the bassoon. The best instrument for this purpose is the clarinet, if the part is not below C sharp on the second space of the bass clef; a solo passage for bassoon can often be assigned to clarinet; four-part harmony for bass and bassoons can be rendered by flutes and clarinets if the passage is soft and not too low; otherwise, it may be well to give the oboe parts to clarinets and the bassoons to violins and cellos. The opera-house orchestra in great array in "Der Freischütz" may b treated in this way. The bassoon part is sometimes given to the trombone, and sometimes to an additional 'cello,

which is better. Oboe solos should be played by the clarinet, if possible, or by the flute, generally an octave higher. When more than four parts are essential it is better to substitute with strings than with brass. Soft chords for the wood-wind in high positions are hazardous for amateurs, and have to be cued for the strings. A little practice in this kind of arrangement will soon make it possible for the director to arrange from a piano score, and the experience of obtaining effects from a limited number of instruments will be of great value.

Selecting Music.

In selecting music for such an orchestra the director will need to avoid the extremes of severely classical and trivially popular, and to mingle the more popular classics with the better popular pieces. The following pieces may be taken as types of effective works for amateur orchestras:

Overtures—Mozart, "Don Juan"; Weber, "Der Freischütz"; Auber, "Masaniello"; Flotow, "Stradella." Symphonies—Mozart, G. Minor; Haydn, "Military"; Beethoven, C. Minor; Schubert, B. Minor. Concert Pieces—Verdi, "Anvil Chorus"; "Rigoletto" Quartet; Rossini, Ballet from "Moses in Egypt"; Gounod, "Faust"; Brayer, Delloes, Valse lente.

Marches—Mendelssohn, Priests' March; Kretschmer, Coronation March; Meyerbeer, Coronation March; Strauss, Merry War, Persian, Egyptian. Arrangements—Schumann, "The Merry March"; Trümpner, "Gillet"; in the Shade; Ascher, Waltz, "The Rose."

Solos with Orchestral Accompaniment—Violin—Svendsen, "Romance"; Sarasate, "Gipsy Airs"; Hollander, Spinning Song. Violoncello—Gillet, "Passade"; Wagner, "Evening Star." Cornet—Any favorite song. Trombone—Lassen, "All Souls' Day."

Amateur Orchestras Numerous.

The orchestra may be used for accompanying singers, pianists, violinists and may combine with a chorus in rendering some of the easier masterpieces by Mendelssohn, Schumann, and others.

The number of such orchestras established throughout the country is surprisingly large, especially in the Middle West, where the State universities have organizations of almost professional excellence. As well as the universities, colleges and found in academies, high schools, Y. M. C. A.'s and Sunday-schools. Our music students have for generations been too exclusively devoted to the piano; the result is that our great national fault in music is homage to the performer instead of the composer. The fact that many of our young people are now learning orchestral instruments is an indication of a truer musical culture and of a tendency to recognize the proper relation between composition and performer.

HOW MENDELSSOHN WROTE A FAMOUS WORK.

ALL admirers of Mendelssohn must be familiar with his *Wedding March* overture, which was composed for the King of Hanover's wedding and was written while Mendelssohn was studying under the shadow of wounded pride. He had been asked to compose an overture and a romance for a performance of *Roy Blue*, in aid of the Theatrical Pension Fund. Desirous of doing the best, he had written the romance music, but not the overture, for he was much pressed at the time. On his sending the score of the romance, the committee called upon Mendelssohn to write the overture, and he wrote it and wrote the overture, though they quite understood it could not be done in a hurry, and next year, if they might be allowed, they would give him longer notice.

"This," Mendelssohn said, "rather nettled me, and I began to write." The day was on Tuesday. On Wednesday he had a rehearsal the whole morning, and on Thursday a concert, but early on Friday morning the work went to the copyists—on Monday was played (three times in the concert-room, and once in the theatre), and on the same evening performed in public in aid of the Fund. Mendelssohn said: "The opera-house gave me more fun than anything he ever did; and he declared it ought to be named the 'Overture to the Theatrical Pension Fund.'"

Self-Help Notes on Etude Music

By P. W. OREM

PRELUDE IN E MINOR—F. MENDELSSOHN.

This interesting prelude, a lovely example of Mendelssohn's pianoforte style, was first published in February, 1842. It does not bear any opus number and in complete editions of the composer's works it is followed by a skillfully constructed fugue. The Prelude, however, is more frequently played as a separate number. Aside from its beauty as pure music, this prelude furnishes splendid technical material.

There is a baritone melody in the lower middle register of the pianoforte to be brought out with large tone and broad phrasing, and there is an elaborate arpeggiated accompaniment to be worked out in the right hand. It will be noted that the aforesaid melody is transferred from hand to hand, sometimes in one, sometimes in the other. This device must be so smoothly managed as to give the effect of a single hand playing the melody. Against this strong melody the rippling accompaniment furnishes a vivid harmonic background. This artistic number will well repay the most painstaking study. It should be known by all pianists.

VALESE COURANTE—E. PARLOW.

This lively waltz movement reminds one somewhat of the famous "minute-waltz" of Chopin (Op. 64, No. 1). It is similar in construction with the exception that the running motive in eighth notes is continued throughout the piece, creating a sort of "perpetual motion," hence the title "Running Waltz." It will be noted that there are no slurs or marks of phrasing; these are omitted on account of the continuity of the running-work. This piece must be taken at a rapid rate, and the right hand part must be absolutely even and of rippling quality. The touch should be light and slightly *non-legato* to attain the best effect. Note the slight complication in rhythm in the middle section indicated by the accented melody tones, and giving the effect of a double against a triple rhythm. Make the accented tones rather prominent and keep the left hand accompaniment steady. A brilliant and effective composition for teaching or recital.

LARGHETTO—W. A. MOZART.

This is a portion of the slow movement from Mozart's celebrated quintet for clarinet, two violins, viola and violoncello; one of the finest examples extant of the employment of the clarinet in chamber music. It is a lovely number, written in the composer's happiest vein. As transcribed for piano solo it will prove very effective, but it must be played with nice balance and broad phrasing in rather slow tempo. The passage-work must not be hurried.

STROLLING—H. CHRETIEN.

This is a characteristic number, somewhat in the style of a modern gavotte. This piece is written in the orchestral manner and requires a highly colored interpretation, with much freedom of tempo and piquancy of treatment. All the themes require to be strongly brought out, particularly those lying in the lower registers. The accompanying tenor while duly subordinated, must nevertheless furnish an adequate harmonic background. This is an interesting and very useful number of intermediate grade.

SWEET MEMORIES—G. D. MARTIN.

This is a new and very pretty drawing-room piece, rather out of Mr. Martin's usual style, but nevertheless one of his best efforts. While this piece does not call for extended comment, nevertheless there are a few points which demand attention. In the first place, expressive playing must be insisted upon; the piece must not be rushed through in a careless manner. The proper execution of the

numerous grace notes also needs attention. They must be played lightly, with delicate, bell-like effect, and not sustained through the succeeding notes. This is an excellent drawing-room piece of intermediate grade.

SPRING SONG—H. TOLHURST.

This piece was originally composed for violin and piano, but it really makes a most acceptable piano solo as arranged in this issue of THE ETUDE. It must be played in a graceful, song-like manner, the accompaniment suggesting a guitar.

SOUVENIR OF MESSINA—LACK.

There are many tarantellas of all styles and grades of difficulty published, but it is really exceptional that one meets a really striking example, a tarantella showing some point of originality. This is particularly the case in the easier grades. Lack's "Souvenir of Messina" is a pleasing exception. In view of the recent appalling catastrophe which has befallen Messina and its surrounding districts, the appearance of this number is very timely. It pictures the sunny temper and gypsy of this pleasure-loving people, now so sorely afflicted, at its height. Although written some years ago, "Souvenir de Messina" is its original title. It must be played brilliantly and with enthusiasm. The composer has indicated by the metronome marking a rather brisk rate of speed. This can be worked up gradually. Note carefully all marks of expression, especially the strong dynamic contrasts. This piece will require clean and accurate finger work.

TRUMPETS—DOPPLER.

This is a clever little characteristic march movement of easy grade. It must be played with a crisp, staccato touch and with strong accentuation. An exuberant, rather boisterous style of playing is demanded. The change from double time to 6-8 time (and back again) must be made without a break, or without any interruption of the march rhythm. Counting two in a measure in each case, a half measure of the double time exactly equals a half measure of 6-8 time. This rhythmic device is frequently employed in modern marches and two-steps.

STACCATO POLKA—C. GOTTSCALK.
PETERSON.

This is a cleverly constructed polka caprice, by a talented sister of the celebrated American pianist. Although the characteristic motive upon which the principal theme is based may, at occasion demands, be played by the right hand alone, it is recommended that it be studied as indicated in the music, and played with alternating hands. It imparts a certain style and color to the performance. The whole piece demands considerable freedom and contrast. It will afford excellent practice in the staccato touch, and also in the singing style. In the passage played with alternating hands the wrist staccato is recommended. The middle section in E major requires the clingers—or super-legato. A good recital number, and valuable as a teaching piece.

DANSE RUSTIQUE (FOUR HANDS)—WILLIAM MASON.

As a solo this piece has proven one of the most popular of all of William Mason's compositions. Although it is a comparatively early work, it sounds as fresh as though written yesterday; the passage-work seems original and thoroughly up-to-date. The four-hand arrangement has been made especially for THE ETUDE. It should be rendered in a brilliant, dashing style, with careful attention to all the dynamic markings. This piece would make a splendid concert duet. Both players have plenty to do, and the general effect is full and sonorous.

MARCH IN C (PIPE ORGAN)—E. M. READ.

This composition has many points of merit. In the first place it is admirably suited to the instrument and will sound well on almost any organ, even one of moderate size. While rather easy to play, lying under the hands and without complications in the pedals, it is nevertheless fuller and more brilliant in effect than many more difficult and pretentious march movements. It may be used

to good advantage either as a postlude or as a recital number. In playing this piece careful attention must be given to rhythmic exactitude, and to the phrasing. All chords must be given their exact value, none being unduly prolonged. The general effect must be one of crispness and precision. This piece should prove valuable for teaching purposes.

MELODY OF LOVE (VIOLIN AND PIANO)—H. ENGELMANN.

In response to a very general demand, this immensely popular piece has been especially arranged for violin and piano. This new arrangement will be found effective and satisfactory in all respects. It is not difficult to play, and affords excellent opportunity for the display of the solo instrument. The opening theme may be very expressively brought out on the G string, and the middle section is worked out in an interesting manner. This piece should prove very acceptable as an encore number at recitals.

THE VOCAL NUMBERS.

Two new and very attractive songs appear in this issue. Mr. Jordan's "Sailor Boy," although published but a short time, has met with flattering success, and is being extensively used in concerts and recitals. It is an excellent song for teaching also. The rhythm is original and characteristic with a strong flavor of the sea. Although this song requires a certain freedom of delivery, the syncopated figure must always be executed with accuracy, and careful attention must be paid to diction.

Mr. Smith's song "For Luck" is a rollicking number, written in the English manner, very cleverly constructed and lying well for the voice. This song can be made very effective. It must be sung in a spirited but finished manner. It should make a successful encore number, and will prove useful for teaching.

BEETHOVEN'S WOODLAND WALKS.

Few composers have had a more pronounced love for nature than Beethoven. Schindler, his well-known biographer, says of him:

"In winter as well as in summer it was Beethoven's practice to rise at daybreak, and immediately to sit down to his writing-table. There he would labor till two or three o'clock, his usual dinner-time. Meanwhile he would go out once or twice in the open air, where, to use M. Sapir's phrase, he would work and walk. Then after the lapse of half an hour or an hour, he would return home to note down the ideas which he had collected. As the bee gathers honey from the flowers of the meadows, so Beethoven often collected his most sublime ideas while roaming about in the open fields. The habit of going abroad suddenly, and as unexpectedly returning, just as the whim happened to strike him, was practiced by Beethoven alike in all seasons of the year: cold or heat, rain or sunshine, were all alike to him. In the autumn, he used to return to town as sunburned as though he had been sharing the toil of the reapers and gleaners. Winter restored his somewhat yellow complexion."

Another entertaining story is told of the great master. He was once invited to attend a social gathering at the house of a friend who resided in a suburb near Vienna. Beethoven, who was naturally absent-minded, started off without his hat, and walked some distance along the footpath of a canal. When he reached a nearby village, travel-stained and fagged out, he was arrested by the authorities, who took him for a fanatical vagrant. In vain he protested that he was Beethoven, but the officials laughed at him. Finally the Concertmaster of the town was summoned, and when he saw Beethoven shout, "Mein Gott in Himmel! You miserable fools have jailed the greatest composer of our day!"

The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air or one of the thousand shades of spirit and vivacity which the bow of the violinist. On the breath of the flautist are able to produce. Which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—Hoffmann.

Fine Animato M.M. $\text{♩} = 104$

Fine

il basso marcato

quasi Cadenza

poco cresc. string.

rit.

poco cresc. string.

D.S.

D.S.

THE ETUDE

VALSE COURANTE

EDMUND PARLOW

Vivace M M J - 72

Musical score for "The Etude" by Edmund Parlow, Valse Courante. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (f, p, mf), and fingerings (1-5). The piece is in 3/4 time and consists of several measures with complex melodic and harmonic structures.

Continuation of the musical score for "The Etude" by Edmund Parlow, Valse Courante. This page contains the latter half of the piece, including measures with dynamic markings (f, p, mf, dim., p, p cresc.), tempo markings (poco ritard, a tempo), and various musical notations such as slurs, ties, and fingerings.

THE ETUDE

4 5

pp *leggiere*

dim. *p* *dim.*

THE ETUDE

2d time to Coda 1st time only

cresc.

piu animato *cresc.*

CODA

cantando *1 3* *Lh.* *cresc.*

a piacere *5* *a tempo* *Lh.*

ten. *rit.*

a piacere *5* *Piu vivo con spirito* *4* *a* *ben marcato*

cresc. *ten.* *rit.*

espressivo *Lh.* *cresc.*

rit. *Piu vivo* *sans rall.* *tr* *string.* *cresc. molto* *f*

a)

THE ETUDE MARCH IN C

For the Organ

EDWARD M. READ

Gt: Full except Reeds and Mixtures coup. to
Sw: Full
Ch: 8' & 4'
Ped: 16' & 8' coup. to Gt. & Sw.

Allegro moderato M M $\text{♩} = 126$

Man, Gt.
Ped.

Full Sw. closed

legato
Gt: 8' & 4' to Full Sw.
Add Gt. to Ped. coup.

Gt: Soft 8' stops coup. to Sw. Diap's & Sal. 8'

Red. Ch. to Dul. 8' Mel. 8'

Ch. or Sw.

Bour. 16', Cello 8' to Ch.

Add Fl. 4' Sw.

* From here go to the beginning and play to A, then play Trio

THE ETUDE

111

Sw: Full

Sw: Oboe Bour. 16', Op. & St. D. Viol. 4' & Trem.

Ch.

Gt: Full - all key-boards coupled
ff

Ped: Full Gt. coup.

Prelude in E Minor.

Edited and fingered by
Maurits Leeftson.

Felix Mendelssohn.

Allegro molto. $\text{♩} = 96$

marcato
ritard *p*
tempo *f* *p*
cresc.
marcato
f
pp leggiero

Energico
D.C.
f

TRUMPETS

MILITARY MARCH

J.H. DOPPLER

Allegro moderato alla marcia M.M. $\text{♩} = 116$

Trumpet call
f
p
L'istesso tempo M.M. $\text{♩} = 116$

THE ETUDE

To Lionel Smith, Providence.

THE SAILOR BOY

Words and Music by
JULES JORDAN

Moderato

1. Who so con - ten - ted, so hap - py as he — Yon gallant
2. Life for the sail - or is fill'd with de - light. Wheth - er by

sail - or boy out on the sea? Show me his e - qual for worth if you can. — H's the em
day - time or wheth - er by night — Sun, moon or star his com - pan - ion and guide. As o'er the

play - ment that makes for a man: — See as he climbs yon - der tall sway - ing mast: — Spread - ing the
bil - low he gai - ly doth ride: — When ends the night - watch of what will he dream? As o'er his

sail there or mak - ing it fast, — Bar - ing his brow to the fresh - en - ing breeze, Laugh - ing at
pil - low the star - light doth gleam 'Tis of his true love who waits on the quay. — Waits for her

rit. ad lib. dan - ger, a king if you please. Give him a cheer then, give him a cheer; — Cheer for the
a tempo sail - or from o - ver the sea. — Give her a cheer then, give her a cheer; — Glad - ly shall

THE ETUDE

sail - or boy mess - mates a hoy a hoy! give him a cheer then, gal - lant is
wait for him, she is the mate for him, give her a cheer then, faith - ful is

cresc. he, — Cheer for the sail - or boy, out on the sea. —
a tempo she, — Cheer for the sail - or's lass, there on the quay. —

ff, tempo

FOR LUCK

KATE WOODLAND NOBLE

LASLETT SMITH

Allegro

mf A kiss and a smile just for luck, my lass, As I

ff leave you here by the door; 'Twill light - en the long day's toil for me 'Till I'm free to come home once

cresc.

cresc.

marcato rit. more, 'Twill bring me good luck like a fai - ry charm, 'Twill act as a shield be - tween me and harm.

dim.

ff

a tempo *rit.* Till the long days toil is o'er.

a tempo *mf* A kiss and a smile just for luck, my lass, 'Tis

cresc. bet-ter than gems or gold; For the man is rich who can car-ry these. They will make him brave and

cresc. bold To face the world, be it cruel or kind, For no dark-ness can dwell in his hap-py mind.

ff *rit.* *dim.* *a tempo* And its worth can not be told.

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

Mr. Corey's years of experience in conducting this Department designed to assist Teachers and Self-Help Students to a better understanding of voice technique and pedagogical problems enables him to treat different subjects with spirit and interest to our readers. Mr. Corey is continually engaged in teaching and is time familiar with the practical needs of the teacher.—THE EDITOR.

ACQUIRING A TECHNIQUE THAT WAS MISSED.

"I studied music for four years at college under a teacher with a most unusual and artistic technique and beauty of tone. I was given a course in classical music with a view to a degree in music. What I gained was a definite touch and a singing tone all the more readily. I feel sure, on account of the freedom from drudgery, that I can now make my sense of beauty effective through a more artistic technique. I can hardly hope to make my style of playing attractive. I play most of the Beethoven sonatas, but much too slowly. Chopin I can scarcely play at all, and in a definite cantabile I feel thoroughly at home.

"I think my difficulty is common to girls who have come to this teacher without previous preparation and that he has helped me to overcome it. I now want technical work that will give me a swift security and an eager to practice. Can you tell me which volume, if any, of Mason's 'Touch and Technique' will fit my case, or would some other book be more suitable?"

Your letter indicates a most amazing condition of affairs. Does your teacher expect pianists to play with a first learning how? Acquiring facility is simply learning how to play. One can no more play without technique than he can pick figs from thistles. Every little while someone breaks loose in the musical papers and advocates learning to play without practice, maintains that technique vivates soulful interpretations, that keyboard drudgery can be done away with, etc., etc., ad nauseam. No more wearisome ideas ever came snoring down the centuries.

One of these apostles of the spiritual healing process of learning to play the piano once spent a season in this city. She gave talks at people's houses, and explained how children could learn to play without practicing. That mothers were delighted who can well imagine. In future all that would be necessary would be to place the child on the piano stool, let her get in a state of rapt contemplation, through some ecstatic vision obtain a "mental conception" of the music, and then she would be able to play it. People were too vague to even take note of this person's own inconsistencies. At one of her explanatory talks, after expatiating on how wonderfully the beauties of Beethoven's "Moonlight Sonata" could be brought out by the "mental conception" method, she played the first two movements in the dulllest possible manner, and then remarked that she would omit the last movement, as she had been deprived of her usual practice. No one thought to ask her why. If she had once gained a thorough mental conception of it, she should ever need to practice it again. The practical application of her theory to humanity in the shape of young children was apparently a failure, for, like the Arab, she silently folded her tent at the end of the season and departed. No one ever thought of her again, and those who wanted to learn to play the piano went back to work.

Now, mental conception without work is of no more help to a pianist than it is to a man who has a cord of wood to saw. He may have a fine mental conception of his cord of wood all saved and nicely piled, but nothing short of a vigorous application of up and down arm touches will accomplish his task. And in same manner nothing but constant work will enable the would-be piano player to acquire a technique.

Many musicians can gain a perfect mental conception of music that they are unable even to attempt to play. If this were true, what could the conductor do with an orchestral score, which may consist of from twenty to forty lines of music, all played at once by the various instruments, and which he could not show the players how to perform if he did not know himself? On the other hand, many play with a facile technique, but exhibit no mental conception of the music. It is only too apparent, then, if one is to interpret the music of the great composers, mental conception and technique must go hand in hand. Any instructor who teaches in any other manner is defrauding his pupils both

of their money and, worse yet, of the years of their lives that they spend to little purpose. It is time for musicians to wake up and expose all such fraud, for robbery of time is as much a theft as any other stealing.

What is technique? It is simply the ability to play a given order of music. Of course, the technique necessary to play Beethoven's "Appassionata Sonata" is much greater than that required for a Clementi sonatina, but in either case the requisite ability represents so much technique. Without it, neither composition could be played. And this technique cannot be acquired except by means of hard work and plenty of it, even by the most talented. Mental conception, or the application of brains, is equally essential in this work. Ten minutes of intelligently directed practice will accomplish more than an hour of aimless dawdling.

Your condition is a serious one, for it means that you must spend months in making up what you have lost, or, rather, what you never had to lose. If, which is unlikely, you had spent a proper "drudgery" of your time in the practice of technique, both your delicacy and singing tone, in which you pride yourself, would have been greatly augmented. To assume that a perfected power of execution could in any manner hinder or injure any quality of touch is a manifest absurdity. A perfect technique is only secured by means of right motions of the fingers, hands and arms, and right motions never injured touch or tone of whatever quality. The facility to use one's hands and fingers freely, and in a certain sense automatically, for in correct and facile finger action one is hardly conscious of effort, leaves the intellect free to devote itself to every minute of tone quality and interpretative nuance.

Whatever fault you may have originally had in those who rail against technique, and promise to make up for it by the use of the "drudgery" of hard work, you have now found out for yourself that there is no truth in it. You also wish now to make up what you have not had, and without the supervision of a teacher. Nowhere is the supervision of a teacher more needed than in the acquisition of technique. Teaching the piano is not so much telling the pupil things that he does not know as watching over his practice to see that he does everything correctly. A few wrong motions will ruin your "delicacy and singing tone." Therefore, you will need to bring to bear upon your work all the wit you have in your head. You will need to study most minutely, over and over again, all printed directions, as in Mason's "Touch and Technique," for example, to make sure that you understand perfectly every direction.

Then, too, you must get rid of the idea of "drudgery." To look upon your practice as drudgery will hinder your progress, for drudgery is irksome. But if you are really interested in accomplishing a purpose, whatever tends to bring you nearer to that end will not seem like drudgery. You will doubtless remember Sentimental Tommy's advice to "put your heart in your work." This will make the driest exercise seem interesting.

It is difficult to lay out a course of technical practice for you, for I do not know how much time you intend to set aside for it. I will assume, however, that you intend to devote one and one-half hours daily to strictly technical exercises. Two hours would be better, if you could hold yourself to it. Begin your work at once and continue it, without interruption, until your singing voice begins, and then take account of stock and see what you have accomplished. Then will you kindly let me know how much benefit the advice of THE ROUND TABLE has been to you, whether you can see any gain or not. It will probably take a year, however, for you to perceive substantial progress.

First procure a metronome. It will be absolutely essential. Then a complete set of Mason's "Touch and Technique," and a copy of Corey's "Easy Dainty Studies," Op. 337. Make yourself master of the preliminary reading matter in the first book of

Mason. Do not begin your practice until you understand every word of it, and have the principles well fixed in your mind. Devote one hour of your practice to the Mason exercises, fifteen minutes to each book, taking very little at a time and sticking to it until you have worked it up in accordance with directions. Begin at a very slow speed, and advance the metronome, notch by notch, as speed is acquired. Do not expect to approximate the given speed number the first time over. Work each one up to about half speed the first time, adding to the rapidity at each review. It will probably be wiser to forego the practice of the fourth book, containing octaves, etc., for a month or two, devoting twenty minutes a day to each of the other three. The remaining half hour should be spent on the Corey. Follow out the repetition directions explicitly. At first practice each finger passage at a speed of about sixty to the sixteenth note, with the high finger action and firm down stroke. Then practice two notes on a beat, and afterwards four, as written. Then advance the metronome by degrees until about two-thirds of the indicated speed is attained, and then go on to the next one. As the fingers gain more rapidity, keep them close to the keys, maintaining the same supple finger action that was secured in the very slow practice. The second time over you may try for the full speed, although you may have to go over them a third time before it is possible to make up for lost time and acquire a "swift security." THE ROUND TABLE hopes you will be successful in attaining your object, and will expect you to report on results.

ELEMENTARY COURSE OF STUDY.

"Do not remember my early instructions, and therefore have no definite system for my technique. Will you please give directions in the columns of THE ETUDE for the first and second years' work? How do you start beginners? When do you begin the technical exercises? I am teaching now, but legitimately after having your advice to follow."

Your question is one that would be impossible to answer fully in the space at command. To answer it in detail would require all the space of several issues of THE ROUND TABLE. I can only give a few suggestions, which experience will help you to amplify, and any knotty points you may happen upon you can inquire about separately.

First. The hand should be shaped, correct position learned, and some control over the muscular movements obtained, by means of exercises on the table. Lay the hand flat on the table; draw it up into position; repeat many times.

Second. Place the hand in correct position. Extend the fingers as far as possible; then draw under the hand. Then practice the same with each finger separately. This simply to help gain a control over the finger muscles. A book, about one inch thick, may be placed under the wrist if desired, to help hold it at correct height.

Third. Up-and-down motions of the fingers may be begun. First, all together, then separately, very slowly, without counting. Then try and develop quick motions with counts, a count on the up motion and one on the down; then the up-and-down motion to one count; then two strokes on a count, not more at this stage.

Fourth. Practice the fingers in pairs after the same manner, the slow trial. The counts absolutely the same as in the third.

Fifth. Practice three fingers, four fingers and five fingers, successively. For this use the five-finger exercises in Plaidy or any other similar book or method. Write them out for the pupil, not in notes, but in figures, as follows, for example:

1 3 2 4 3 5 4 2, indicating the repeat marks by the customary dots.

Sixth. If the child cannot read notes, teach her a very few at each lesson, letting her read them aloud to you. Make this a part of all the previous lessons, if necessary.

Seventh. Repeat all of this work, except the first exercise, at the keyboard. This is the only way you can successfully start the child to making correct motions, as in this way she can keep her eye on the hand constantly, while if you begin with notes at once, it will be almost impossible to fix the attention on the finger motions and position.

To be free from censure is the lowest and the highest stage, for only utter helplessness and consummate greatness can bring this to pass.—Goethe.
(Translated for THE ETUDE by F. S. Law.)

SOME SUGGESTIONS FOR YOUNG TEACHERS.

BY MRS. HERMAN KOTSCHMAR.

A CERTAIN amount of technical ability is an absolute necessity to a piano student, and one of the greatest drawbacks in gaining a facile technique is the unfamiliarity of the average player with the piano keyboard. By this I mean that many of our pupils are unable to play readily on the black keys as on the white. Many teachers unwittingly foster this unfamiliarity by keeping pupils at work technically tooting in the keys of C, D, E, F, G, A, B, C, and so on. The black keys are very difficult for the fingers to master on account of being so much narrower than the white keys, and also on account of the greater stretch required of the fingers owing to the space between the groups of two and three black keys. These seeming obstacles can be overcome if practice is judiciously begun. Therefore, as soon as the hands take good playing position and the fingers have acquired some facility in up and down action, with ability to realize and play four normal touches, my experience has proved that results in realizing more freedom in the instrument and greater velocity can be gained by beginning, within a few months after private lessons have commenced, to transpire all technical exercises into the various major and minor scales, and that the beginning pupil has had the great advantage of a winter's class work.

Another argument in favor of change of keys is that variety stimulates the child's interest in technical work, and is also a factor in training the ear. The key of C remains the standard. Velocity is worked up in that key; but, at the same time, the slow, slow practice of the keys of G, D, A, E, etc., the child works into the inner consciousness an intimacy with the scales, chords, arpeggios and octaves, which leads when "pieces" are studied to a more facile reading and memorizing much clearer and easier.

Lesson Cards.

The lesson card or book, upon which everything to be studied should be definitely written, with some time allowed for the student to practice the studies, should be used by every teacher. My preference is for the former, particularly with young children, as the hope of a "new card" stimulates to more earnest endeavor.

The "C" card naturally is used for several weeks; but the transition to the "G" card is not difficult when attention is called to the fact that there is only the difference of a single key between the keys of C and G; namely, F sharp. If the pupil had been carefully trained from the start to "keep the fingers closely and lovingly near the black keys—to show no partiality—to regard the black keys as dear friends as the white," F sharp will present no terror to the child's mind, and when one black key is mastered, how beautifully and naturally follow the second, a third, till the whole five lie under the fingers as easily as five white keys!

On the "G" card (which is so designated at the top of the card), the second record of quarters and eighths (later in sixteenths) is faithfully kept by the hands separately (L. S.), then hands together (H. T.)—and beneath is written the G-scale (L. S.).

One of the greatest problems confronting teacher and pupil alike in technical training is the lack of time—one hour daily being the limit the child devotes to practicing, and one hour weekly the average lesson taken. With an intelligent, painstaking pupil during the first three months this amount of time may seem inadequate, but working material increases so rapidly that the time allotted soon seems to be woefully insufficient, and it is only by a judicious division of the time and concentrating wholly upon the more difficult exercises that results can be gained. Once it seemed to me an impossibility to accomplish anything with only sixty minutes a day devoted to piano practice; but long since the decision came that with one hour of intelligent, faithful work much could be done. The conscientious teacher strives to cover all the ground, and the advantage of the student, besides steady, right reading, duet practice, memorizing, repertoire gained and maintained, not to mention musical history. It is under these strenuous demands that the systematic teacher alone is able to obtain satisfactory results.

At the top of each lesson card should be written, in characters that carry weight, "DEVOTE 20 MINUTES DAILY TO TECHNIC." Fifteen min-

utes is given to memorizing, which leaves twenty-five minutes for sight practicing of advanced lesson in etudes and pieces.

Learn the Minor Scales.

The one thing needed for pupils, and alas, for some teachers, to learn is to leave the easy, tried exercise, and put effort and time in what at first seems more difficult, for it will be found that the advance work involves the old. As an illustration, there are twelve major scales. Pupils are often kept on these for years, often to the exclusion of the minor scales. Why not reverse this, after the majors have been taught, and then introduce the minors, and by so doing the majors are included. Drill in recognizing the minor key is most essential. One of my favorite exercises is to have the pupil name all the keys and signatures of major and minor key circle. Very early the child should most closely and intimately associate the one signature with the major and minor keys. As soon as possible the two should be connected in the pupil's thought as being intimately related as father and mother.

The study of intervals should be begun in class work and clearly grasped before the different triads in each key can be understood.

From the commencement of piano lessons the youngest pupil should realize that *tone* is the secret of beautiful playing, and that tone is produced by touch, and mastery must be gained over fingers, wrists and arms, so that they will be obedient to every demand, until, finally, at will, the young student can play wholly from the fingers, or with an elastic wrist movement, or a singing quality of tone produced by a combined arm, wrist and finger touch. When the pupil has absolute freedom in doing the above in the five points of technique in all the major and minor keys, surely the mastery of the keyboard is a possible attainment.

There is such a vast difference between *playing* and *practicing*, the meaning of which children and even older students do not begin to grasp, that more and more I realize the importance of emphasizing most emphatically the difference to the pupil. The one hour's daily practice should be sacred to practice. In that time old compositions, previously mastered, should not be played. Someone may exclaim, "Why not?" Well, answer me I to that, it hinders the teacher to have a clear and sensible answer for the youngster's innate sense of action. Matthew Arnold said that conduct is three-fourths of life. With the child it is all of life. Theories and speculations come later.

Self-control, recognized by all, learned or otherwise, as essential to happiness and success, is based on the proper direction of the will. Luckily, a prominent psychologist, affirms: "Nothing which is learned in youth is so really valuable as the power and habit of self-restraint, of self-sacrifice, of energetic and continuous and concentrated effort." Apply this to the work of the music student if you will and see what it means. It simply includes all that counts in his success, and inhered in every word that he God-given and inherited. It means the proper use of tools with which One is endowed. Beyond the maturation of character and health, it brings the immediate successes in one's professional work.

THE WILL AND EXPRESSION.

BY W. FRANCES GATES.

PSYCHOLOGISTS lay great stress on the necessity for action following an exercise of the will. To will means to make great or small resolves; to go no farther means these resolves amount to nothing. Worse than that, a continuation of this process results in a weakened mental fiber, in non-productive sentiment. One may will to practice three hours a day, but unless that practice follows, what does the willing amount to? It is better to resolve to practice an hour and DO it than to promise three and do one. One has then kept faith with himself and can respect himself.

Hall says: "Action is imperatively necessary to adolescence." The physical takes the lead at this period in life and modern educational thinkers agree in this demand of nature. Musical pedagogy recognizes it in requiring more practical performance than of theoretical work. Youth requires an immediate goal; it wants something to work up to, something in sight. The whys and wherefores must be given in small doses, gradually enlarged with the pupil's age. The adult may have theory first.

Expression of a thought or precept is the price paid for retaining it. It is by the numerous examples in addition which we worked in our youth that we add with facility all the rest of our life. In other words, action impresses theory. To apply this principle, to thoroughly appreciate the rules of musical theory, one must put them into operation in composition; his pieces may not be of great hearing, but he will have a lively sense of the rules by which the great composers have worked. No one can thoroughly understand even simple music without following a course in composition. Goethe and Carlyle speak of the signification of the desire of the mental necessity of putting into action what we know; here is its application in music.

A teacher must be able to answer questions promptly, concisely and clearly. If he can not, he is a failure. A child's first question is, "What is it for?" or simply, "Why?" Above all things, a child is practical. It does not care for rules or theories. "What is it for?" "Why am I to do this?" If the teacher answers the teacher to have a clear and sensible answer for the youngster's innate sense of action. Matthew Arnold said that conduct is three-fourths of life. With the child it is all of life. Theories and speculations come later.

Self-control, recognized by all, learned or otherwise, as essential to happiness and success, is based on the proper direction of the will. Luckily, a prominent psychologist, affirms: "Nothing which is learned in youth is so really valuable as the power and habit of self-restraint, of self-sacrifice, of energetic and continuous and concentrated effort." Apply this to the work of the music student if you will and see what it means. It simply includes all that counts in his success, and inhered in every word that he God-given and inherited. It means the proper use of tools with which One is endowed. Beyond the maturation of character and health, it brings the immediate successes in one's professional work.

HELPFUL PARAGRAPHS FOR PIANO STUDENTS.

BY S. RICH SPENCER.

UNSTEADY or nervous playing is more hazardous than embellishments occur than anywhere else. Play the passages without the embellishment until it is perfect, and then insert the ornaments. These ornaments are inserted for the sake of enhancing the beauty, and if they cannot be free and spontaneous the effect would be much better if they were omitted.

Teachers should not expect too high a standard from young students or beginners, no matter how talented they may be. It is time wasted to keep a pupil at a simple task at a moment when he is ready for a more advanced task. The teacher should be gradually raised for each piece and exercise. The student, one step at a time, will traverse any distance as certainly as one tremendous leap.

Put yourself in the pupil's place and you will have more sympathy and patience with his blunders and feeble gropings after an idea.



VOCAL DEPARTMENT

Editor for February, Dr. W. R. C. Latson

(The Vocal Department for this month is under the direction of Dr. W. R. C. Latson, Editor of *Health Culture*. Next month we will present a symposium on the subject, "The Value of the Sound Produced in the Voice." There will also be a special article of special interest to all voice students including an article by Miss Abbot on "The Study of the Organ." The Editor of the department for April will be Mr. J. Harry Wheeler whose previous department aroused much interest. Editor of *THE ETUDE*.)

THE BASES OF FINE VOCAL TONE.

Some Fundamental Factors in the Production of the Artistic Singing Voice with Physical Culture and Vocal Exercises for Practical Use.

BY W. R. C. LATSON, M.D.

VOCAL tone is a resultant. It is the last term of an equation. We say three plus two plus four equals nine; nine is the resultant. Three and two and four are the factors. And so it is with the voice. Voice is the resultant of a number of factors. The man or woman who possesses these factors will possess the resultant voice—just as surely as he who has three dollars and two dollars and four dollars will possess the resultant of seven dollars.

Now, in the present writing it is my purpose to discuss, as briefly and as clearly as I can, what I have found to be the fundamental factors in the production of the artistic singing voice: the voice of such power, compass, quality, flexibility and control as to make possible the highest achievements of vocal art.

TONE THE FOUNDATION OF SINGING.

It seems superfluous to remark that the foundation, the *sine qua non*, of artistic singing is the possession of tone. Tone is the singer's instrument. Without it he can do nothing. The singer lacking tone is like Sarasate without his violin, Paderewski without his keyboard. And yet, how many singers possess tone? How many have full, equable quality on all the vowels and at any point within their compass? How many are there who look forward to their top notes with dread, instead of with joy as they should? How many are always sure of their voices? How many are there to whom the mere act of singing produces joy and exultation instead of a suggestion of effort and anxiety?

After a good many years of careful observation and examination covering all classes of singers, from stars of the first magnitude down to children who, quite unassisted by themselves, possessed voices of phenomenal peculiarity, I have formed a deliberate opinion of the fundamental factors of true vocal tone. I may remark that I have made these investigations in the spirit of a scientific observer, not as a musician.

VOCAL TONE IS A MATTER OF PHYSICS.

For the reason that I look upon the subject from an unbiased standpoint my discoveries have a value of their own? If I can shed a light on this much befogged subject; if I can help the ambitious student to find the true path; if I can assist the practical singer to gain some desired and desired requirements of vocal tone—if I can do any of these things, the object of this bit of scribble will have been accomplished.

Tone production is a natural act—the most natural of all acts. This I have proven to my own satisfaction by many tests. I may mention two as typical.

UNCONSCIOUS TONE PRODUCTION.

There came under my observation some years ago a seventeen-year-old girl, a beautiful spirit and a woman of emotional temperament. She had sung only with others at school and church; but finally, after much persuasion, she gained sufficient confidence to sing some simple songs in a sweet, gentle little voice when alone with me. On one of these occasions she was in the midst of a song when there was suddenly ushered into the room two callers—one a young man, whom she expected to marry and who had never heard her voice; the other his mother, an autocratic old person, who was strongly opposed to the match.

My little singer looked up, her face crimsoned, her eyes widened. I said: "Go on, don't stop, go on," and continued playing. She swayed slightly, but kept on until just at the last note she faintly.

But the voice! The child's usual tone was pure, sweet and natural, but during that song—it was another voice. Power, depth, dramatic intensity, feeling of heart-gripping quality—all were there. At the end of the song was an optional high b which the child had never dreamed of taking. On this occasion she sang it in a tone that was simply thrilling—and then faded.

THE SECRET OF TONE.

What was the secret of this remarkable performance? Never before had she; and, said to say, never since that day has this woman produced the true tone. Why on this occasion? Only because for the moment the intensity of her emotions, love, fear, anxiety, rubbed off the veneer of social restraint and made her temporarily natural and free.

This woman is not a singer; the preachers to be a good domestic wife and mother. But we have often spoken of that song, the song that was sung, as she says, not by her, but by that other woman, the "common people," the woman now dead, and never to be resurrected.

One more instance tending to show how utterly natural is the production

of pure tone. Late one night, or, rather, early one morning, I was returning from a professional call when I was startled by hearing a succession of deep, rhythmic basso tones—basses which suggested the times when basses used to sing at the opera. Galsani, Reichman and de Anna before his fall.

This is not a coincidence; it is simply a natural, an inevitable condition of their vocal prowess. Among the "po-lite" classes there is restraint; restraint stifles the muscles, exhausts the muscles and dwarfs the sympathies. These things are unnatural, and so preclude true tone, which is a natural act. Among the masses the life is more natural, and so permits the attainment of tone.

But he could lie down on the floor or roll in an easy chair and produce sounds—tones, if you please—that were of most singular purity, power and sympathetic searching quality.

The man was simply a splendid natural animal, too sublimely to master the requirements of decent life. For a time I had dreams of developing him. But his general lack of intelligence and stability made this impossible, and his end was—Ewigheit.

ABANDON TO DEEP FEELING MAKES TONE.

I could enumerate a score of other instances. I have known a woman on the street pleading with her drunken husband in a tone so thrillingly pure, pathetic and penetrating that it would have made a world-wide reputation for any actress. I have known a man of heart patients coming out of chloroform narcosis produce tones which saved for lack of sustained pitch, had most exquisite quality.

I need no further instance as a few of the many which have convinced me that the production of the perfect artistic tone is a natural process, an instinctive act—not an artificial achievement. It will be born in mind that I am speaking of tone production—not of artistic singing.

CIVILIZED LIFE DESTROYS EXPRESSIVENESS.

The habits of the so-called "civilized" life are almost, without exception, destructive of artistic expressiveness—particularly of vocal tone and dramatic power. The clothing, the living, the eating, the drinking, the methods of speaking, standing, walking, or sitting, the little niceties of life, more than anything else, tend to destroy the mental and moral strain of conventional living—all these things combine to stiffen the muscles, to deflect the mentality and to render impossible that perfect, effortless coordination of the muscles with each other and with the mind, which is essential to the production of perfect vocal tone.

Among the so-called "common people," the conditions of living are entirely different. They pay little or no attention to dress; they eat simple food, and they work in fact almost like beasts of doors. They do not feel the restraints imposed by etiquette. There is little or no mental or moral strain. Consequently the conditions of the peasant class just the conditions which render possible the existence of people who shall possess the true tone.

One of the greatest sources of observation we find that the greatest singers have frequently been people of this class. I may note that among the great tenors

of modern times Mario was a tailor, Campanini a blacksmith, Tamagno a car driver, Caruso a common soldier. And all who have had an opportunity of studying great singers at close range have noted their ease, graceful, erect carriage, their splendid health and their remarkable lack of restraint, physical and moral.

This is not a coincidence; it is simply a natural, an inevitable condition of their vocal prowess. Among the "po-lite" classes there is restraint; restraint stifles the muscles, exhausts the muscles and dwarfs the sympathies. These things are unnatural, and so preclude true tone, which is a natural act. Among the masses the life is more natural, and so permits the attainment of tone.

THE SECRET OF THE OLD ITALIAN MASTERS.

And this principle accounts for the success of the old Italian masters. "The secret of the old Italian school," about which hear so much prattle, was not any particular quality possessed by the master, for he had none. He knew nothing whatever regarding the physiology of phonation. The average physician to-day knows a thousand times more concerning the process of tone making. Nor was the "old Italian master" as good a musician as any one of thousands of present-day singers and singing masters.

The secret of the old Italian masters was not in what they did, but in what they had in the material that they had. Imagine the young Italian man or girl, healthy, erect, deep-breathed, care-free, undebauched by restraints of conventional life, and sympathetic to emotion. Such a young man or woman will be likely to develop a great voice—they will be let alone and allowed to sing as they feel. Such a boy, such a girl, may become a Campanini or a Tamagno. Such a girl will perhaps be a Tetrizini—she will not "train" too much.

And when confronted by such a pupil what do you do? Do you try to control what did the perfect artistic tone? The pupil up, and the mere pose of the body, the carriage of the healthy, strong and care-free young man or woman was of itself enough to ensure power, resonance and compass of tone.

Well, the old master said to the pupil: "Chest up; smile—smile with the eyes as though with the lips; gently, gently, breathe out your tone."

And that was all he did. The student did the rest. And that is the great secret of the old Italian school.

THE MECHANICAL FOUNDATIONS OF TONE.

And now after these general remarks I may present a few facts that I believe to be the foundation of the mechanical and mental, of artistic tone. First of all what is the process by which tone is produced? To go into this question in extenso would be quite impossible within the limits of this article, in which my endeavor is to be practically helpful, rather than pedantically technical.

It has been clearly shown by Muckey, Hallock and other investigators, both here and abroad, that the human vocal apparatus is in general way, analogous to a stringed instrument—a violin or a violoncello.

These investigators claim that tone is the result of an initial vibration of the vocal cords, which is then reinforced and amplified by the vibrations of the air contained in certain hollow spaces situated in the throat and head. The pitch of the tone depends, they claim, upon the length, the thickness and the thickness of the vocal cords.

Now this is quite true, but it is only a part of the truth. We all know that there are three ways in which the pitch of a vibrating string can be raised. First, by tightening it, as the violinist does in tuning up; second, by shortening it, as the violinist does when he slides his finger along the string; third, by making the string thinner. This principle is utilized in all string instruments; for the base strings are the thicker strings.

In the matter of space the human body is a marvel of economy. And this economy is nowhere, perhaps, more strikingly shown than in the vocal mechanism. The vocal cords are at the utmost only about four-fourths of an inch, 20-24 mm., in length. And in what way is the pitch raised? Do the vocal cords become shorter or thinner or tighter?

A WORD ABOUT MECHANICAL DETAILS.

Just here it would be interesting and profitable to describe the exquisite arrangement of ligament, cartilage and muscle by means of which the vocal cords, passing from their anterior insertion in the thyroid cartilage to their posterior attachment at the vocal processes of the arytenoid cartilages, are so manipulated by the rotation of the arytenoid cartilages, acted upon by the thyro-arytenoid muscles, that they become at once shorter, thinner and tighter.

But all this is rather too technical for an article which aims to be practically helpful. Enough to say that the pitch of the vocal cords is raised by all three methods, the cords becoming shorter, tighter and thinner as the rotating cartilages, the arytenoids, are pulled on their pivot by the thyro-arytenoid muscles.

It is only to this wonderfully economical arrangement that the tiny vocal apparatus of the human being can produce a scale which man can approximate only with a clumsy and cumbersome machine four or five feet long and a couple of feet wide—the 'cello.

OTHER FACTORS IN RAISING THE PITCH.

But there are other investigators who find that pitch depends upon the shape and size of the cavities in the head and throat. Miller, Wangemann and many others demonstrate this with the utmost finality. And they are also right. Still other halls have held that the force of the air blast thrown upon the vocal cords has an influence upon the tone. And they, too, are right.

All three explanations are true, but no one of the three is the whole truth. For minutes' experience with a bit of elastic, a few bottles of varying size and shape, and a penny whistle will demonstrate that pitch is determined by all three factors—the length, thickness and tension of the string, the

size and shape of the resonance cavities and the force of the air blast.

BASIC CONDITIONS OF CORRECT TONE.

As I have tried to show, tone production is a natural act; and if natural conditions be obtained the tone will be correct.

What are those conditions? First of all, there must be no interference with the action of the tiny pair of muscles which control the cords; that is to say, there must be absolute passivity of all the so-called throat muscles. This is the "relaxed throat" upon which the majority of teachers insist. Second, we must have wide-open cavities. (See Figs. 1, 2, 3 and 4.) If the cavities be disturbed in any way, if one be too large and another too small (see Figs. 3 and 4), then we shall have defective tone. The ideal position for tone is that in which all the cavities are open.

Now, it is a pertinent fact that the resonance cavities are wide open only when the muscles are in a state of absolute rest. The entrance to the largest and most important cavity, the nasopharynx (see Figs. 1, 2, 3 and 4), is controlled by means of the soft palate. The soft palate is like a tiny trap-door opening downward—falling by its own weight when let alone, but instantly pulled up and shut tightly by the slightest tension.

The third great factor in tone production is the breath. Now, there are innumerable theories about breathing. But theories on this question have done little good—much harm.

CORRECT BREATHING IS SIMPLE.

What we want are the facts. And the fact about breathing is simple. It is just this: If the singer stand correctly with the weight forward, the chest uplifted and expanded (not strained); if he have a body so trained and built up that he can hold this position habitually without strain; if he be free from tight clothing—then the breathing will inevitably be correct. A moment's observation of great vocal artists will prove that they are remarkable for their carriage and expanded chests; to this rule there are, and can be, no exceptions.

How many vocal students stand correctly—stand as shown in Fig. 5? Very few. As a matter of strict investigation I can state that not in twenty-five vocal students stands or moves correctly. Standing in the pose shown in Fig. 5 the trunk is free to expand as it should in every direction, and the diaphragm is so placed as to be able to perform its indispensable part in breath expansion and control.

INCORRECT POSITION AND BREATHING.

In the case, however, of a standing position, such as shown in Fig. 6, we have conditions, mechanical and physio-

logical, which are entirely different: The weight of the body is thrown backward, the chest is lowered and collapsed, and this collapse, added to the down-bearing of the weight of the head, neck and shoulders, which are directly above the chest, instead of being carried behind it, as shown in the diagram of the correct body (see Fig. 5), renders free uplifting and expansion impossible without great muscular effort. Again I would call attention to the position of the diaphragm. In the correct figure the trunk is expanded, and the diaphragm has a firm support for its activities. In the ordinary pose, however (see Fig. 6), the diaphragm is utterly unable to do its work. A student who stands incorrectly cannot possibly attain true tone no matter how much or how good "vocal teaching" he may get.

PRACTICAL METHODS FOR DEVELOPING TONE.

Now, what shall we do to develop the true tone? To answer this question is not difficult, but to convince people without a trial that the simple methods I shall describe will do what I claim—that is difficult. If the foregoing frag-

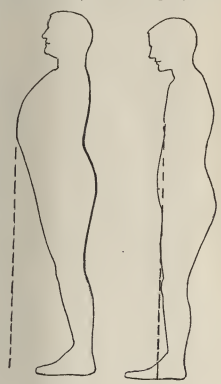


Diagram showing correct and incorrect methods of standing. In the correct pose (see Fig. 5) the head is up and back, the body and chest fully expanded. Compare this pose with the photograph of famous singers you have seen. Figure 6 shows the incorrect position frequently seen. Here the chest is collapsed, rendering proper breathing impossible and a correct use of the diaphragm from the chest of a person standing as in Figure 6, the weight being on the heels in Figure 6, the weight being on the balls in the line would fall much further back.

mentary statements have won your confidence, and you will find that they drop every other form of vocal study and devote yourself exclusively to these methods, the results will surprise and delight you.

The first requirement for tone is an erect, balanced body. The second is wide-open resonance cavities. The muscles so far as conscious action is concerned.

Now, the correct standing position may in every case be gained by the patient practice of the following simple exercises:

EXERCISE No. 1.

Standing easily, right foot slightly in advance, inhale slow, full, gentle breath, at the same time throw the head upward and backward, lifting the hands, palms upward, until the arms are extended at the sides. (See Fig. 7.) Now, still holding the breath, stretch the body in every direction, but especially upward, lifting chest, shoulders and head as high as possible. After a few moments of firm stretching, relax the muscles, exhale the breath and return to position. Same with left foot in advance.

EXERCISE No. 2.

Standing in same position, take breath as before, throw back the head and raise the arms straight upward, toward the ceiling. After a few moments of firm stretching, relax the muscles, exhale the breath and return to position.

EXERCISE No. 3.

Still with feet in same position, inhale breath freely and rapidly, at the same time throwing the head back and swinging the arms easily up toward the ceiling. (See Fig. 8.) Then, without holding, exhale the breath; while you drop the head, bend the body and swing the arms downward. (See Fig. 9.) This exercise should be done with an easy, rhythmic swing, using the least possible amount of force.

EXERCISE No. 4.

Stand easily, feet slightly apart. Now begin to turn the body as on a pivot, allowing the arms to swing as they will, and the weight of the body to sway

done properly this exercise will cause all the resonance cavities to open, as shown in Fig. 1.

Where the voice is hard, thin and hollow the best exercise is often that of merely humming as gently as possible, first on a monotone, then gradually in little figures, and finally on the melodies of simple tunes. In a soft, gentle hum the position of the organs is necessarily the correct one for tone. In this exercise there is but one point to be worked for—ease. Don't listen to the hum. If you do you will begin to "make tones." Just try to see how softly and gently, with how little effort, you can hum.

After some practice on the hum try combining it with the closed vowels, "oo" and "ee" ("noo" and "mee"). But I have always kept in mind that being careful not to change the quality of the tone in passing from the hum to the vowel. Next, when you feel that you can pass from the "m" to the closed vowel without disturbing the position of the vocal organs back of the lips, sing a little figure on the vowel, keeping it faint as possible.

Finally, try to combine the open vowels, "ah" and "aw" with the soft hum ("no-ah" and "no-aw"). As stated above, the vocal position during the hum is the correct one for tone, and by combining the vowel sounds with this the throat will gradually learn to remain passive during tone production.

The difficult point in these exercises is the passage from the hum to the vowel sound. As the mouth opens to form the vowel sound "ee" ("no-ee"), "aw" or "no-aw" the whole vocal apparatus is apt to be deranged. This can be prevented only by extreme care and gentleness.

EXERCISE No. 5.

Walk up and down the room with exaggerated limps, imitating the gait of one greatly relaxed from weakness or fatigue. Here, again, the one object is to go through the exercise with the least possible effort.

EXERCISE No. 6.

Stand easily, all muscles relaxed. Let the jaw fall, opening the mouth widely, and assuming a vacant, relaxed expression of face. Now inhale small, gentle breath, and exhale same, allowing it to pass out through both nose and mouth.

Now the voice is hard, thin and hollow the best exercise is often that of merely humming as gently as possible, first on a monotone, then gradually in little figures, and finally on the melodies of simple tunes. In a soft, gentle hum the position of the organs is necessarily the correct one for tone. In this exercise there is but one point to be worked for—ease. Don't listen to the hum. If you do you will begin to "make tones." Just try to see how softly and gently, with how little effort, you can hum.

After some practice on the hum try combining it with the closed vowels, "oo" and "ee" ("noo" and "mee"). But I have always kept in mind that being careful not to change the quality of the tone in passing from the hum to the vowel. Next, when you feel that you can pass from the "m" to the closed vowel without disturbing the position of the vocal organs back of the lips, sing a little figure on the vowel, keeping it faint as possible.

Finally, try to combine the open vowels, "ah" and "aw" with the soft hum ("no-ah" and "no-aw"). As stated above, the vocal position during the hum is the correct one for tone, and by combining the vowel sounds with this the throat will gradually learn to remain passive during tone production.

The difficult point in these exercises is the passage from the hum to the vowel sound. As the mouth opens to form the vowel sound "ee" ("no-ee"), "aw" or "no-aw" the whole vocal apparatus is apt to be deranged. This can be prevented only by extreme care and gentleness.

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Fig. 78.

Fig. 79.

Fig. 80.

Fig. 81.

ORGAN DEPARTMENT

Edited by Dr. Gerritt Smith
The Organ Department for March will be composed of articles of particular interest

THE ART OF PEDALING.

BY GERRIT SMITH.

FIRST and foremost in importance is the player's position on the bench, "How to Sit." The principles hereafter laid down refer to the parallel pedal board as being the one most commonly in use.

When the middle C of the pedals lies directly below the middle C of the manuals, as is generally the case, the proper position on the bench is about in a line with, or a trifle above, the next note.

The reason for this is obvious. The exact middle of a pedal board which has the average and ordinary C, C, G, to F is midway between middle D and E. This position, moreover, naturally brings the right toe to the open space between E flat and F sharp, and the left toe between middle D and E sharp. These breaks, wherever they occur in the scale, are geographical landmarks or oases for the benefit of all pedestrians over the long and lonely wayward methods of the past.

The middle octave of pedals, i. e., white notes G to G, will be naturally and equally divided between the two feet, say four notes to each foot. This, as we shall see later, is a basis for the construction of the scales.

The next step is to attain a position where the body may be in readiness for everything required of it.

Place the bench so that the soles of the feet may come naturally on the white pedals about one inch to one and one-half inch back from the raised notes, the legs being perpendicular from the knees down. If the heels do not touch easily, the bench is too high.

The proper average height of the bench from the white pedals should be about 21½ inches. In this connection I would strenuously urge the propriety of having benches made of movable height, like the bars in a gymnasium. Many is the time I have sat on the bench of some long-legged organist and have been unable to touch bottom with my heels. Under such conditions, octave playing is quite out of the question.

Next, swing the legs in each direction as if the body were on a pivot, and sit far enough forward to allow free play, thus preventing the side of the leg from striking against the bench when playing high or low notes.

ACTION OF THE FEET.

The action of the foot in playing is like that of the hand from the joint.

The weight of the leg should never be used in pressing down the pedal keys; only such force should be used as can be obtained from the free action of the ankle joint.

There can be no rapid pedaling until the point is perfectly free, both in perpendicular and lateral movement. To secure this, flexibility should be as far as possible the aim of all preliminary studies.

I have found dancing to be a most efficient training for the development of facility and suppleness in the feet, and I should always suggest it to young people as being a pleasant and instructive exercise.

to their studies. I may remark, in passing, that the importance of the pedagogic German school in pedaling with alternating feet is, as a matter of fact, a foundation technique, of the utmost value, and serves about the same intention in regard to the pedal as Mason's two-finger exercises do with the piano, viz., independence and control of individual members. He who can play the C major scale with alternate toes, and can also divide the same into several notes for each foot, is well on the right road. It is something like homoeopathy and allopathy—do not use too much of either!

The pedals are played in two ways, by the toe (C, G, ball of foot) or by the heel. The heel should never be used for a single note.

The French school, however, starting with Lemoine and including the illustrious Galluppi, use this pernicious method, which is as much a relic of barbarism as would be the striking of organ keys with the fist or playing without using the thumbs.

In every custom there is an underlying reason, which, while it may not serve as an excuse, is yet worthy of notice.

In this case I believe we must assume it to be the inherent stiffness of the organ pedals to past generations (I am not referring to the players' legs), which has suggested the necessity of such a fierce mode of attack.

One or two important rules may be safely followed: Two consecutive notes should not be played by the toe of one foot, except in cases of necessity, and never in scale playing. For, as will be shown later, on the pedal scales admit of a simple and reasonable pedaling without the use of the slide, which later can be successfully accomplished, only on a perfectly-constructed, smooth pedaled organ, or on one with which the player is perfectly familiar. It is more properly sparingly used like the glissando on the piano.

This is, I am sorry to say, the French method, and to a great extent the English method, but it is nevertheless almost as bad and unnecessary as the fault last mentioned (the attack by heel), which latter Sir John Stainer strenuously forbids.

THE PEDAL SCALES.

If the ankle has been rendered flexible by proper exercises, it will be the easiest and most grateful thing imaginable to play the series of three white notes, which naturally lie in proper range with one foot, always beginning with the toe.

This article is supposed to deal merely with some preliminary suggestions of procedure and does not intend to cover the ground of more advanced work, such as scale playing. If, however, the ankle has been rendered flexible by proper exercises, it will be the easiest and most grateful thing imaginable to play the series of three white notes, which naturally lie in proper range, with one foot, usually beginning with the toe.

The first three notes which seem to suggest themselves would be middle C, D, E, played with the right foot. Next comes the group G, A, B, with the

left foot. By placing the left toe over on F sharp and the right toe on G, we shall now have formed the G scale. It seems impossible to think of any other sensible mode of pedaling this scale. In the same manner let us examine the related scale of F, the left foot takes the notes F, G, A. Next we must have the right toe on B flat, then the left toe on C, then the last three notes, D, E, F, with the right foot.

This gives us a definite form of "naturalness," so to speak, upon which to proceed. We might lay down this commonsense rule: Go only so far with one foot as you reasonably may. In rapid playing, three notes should be a limit, except in some chromatic passages.

Such an insertion or attack of the heel as given below is, both from principles of logic and facility, entirely reprehensible and unjustifiable—and yet it is adopted by some excellent players, being suggested by them, I suppose, from traditional methods. I can assume no other reason for its continuance.

In some future article I may enlarge upon a definite and practical form of scale pedaling.

A PROPER SYSTEM OF MARKING PEDALING.

The systems of scale marking have for years been so varied, and are now reaching such a multiplicity of forms, that they threaten before long to become a very Babel of signs. To illustrate this point, let us examine some hitherto different methods of signs which may be found employed by prominent writers.

Suppose we had one-quarter as many different fingerings for the hands! To my knowledge, we have but two, and even those antagonize each other.

AMERICAN PEDAL MARKINGS.

Note—These signs when written above the line refer to the right foot, when written below to left foot.

Eugene Thayer, Δ R foot, Δ L foot.

Dudley Buck, Δ R foot, Δ L foot.

S. P. Warren, Δ R foot, Δ L foot.

Clarence Eddy, Δ R foot, Δ L foot.

A. G. Emerick, Δ R foot, Δ L foot.

John Zundel, Δ R foot, Δ L foot.

L = L toe.
R = R toe.
Lh = L heel.
Rh = R heel.

ENGLISH PEDAL MARKING.

Sir John Stainer, Δ R toe R heel, Δ L toe L heel.

W. T. Best, Δ R toe, Δ L toe.

R = Right toe except when it is placed under the foot. This necessitates two signs for each heel.

G. E. Lake, Δ R toe, Δ L toe.

G. E. Lake, Δ R toe, Δ L toe.

G. E. Lake, Δ R toe, Δ L toe.

G. E. Lake, Δ R toe, Δ L toe.

G. E. Lake, Δ R toe, Δ L toe.

G. E. Lake, Δ R toe, Δ L toe.

Gustav Merkel, Δ R toe, Δ L toe.

J. Rheinberger, Δ R toe, Δ L toe.

J. André, Δ R toe, Δ L toe.

Heinrich Riemann, Δ R toe, Δ L toe.

Dr. Hugo Riemann, Δ R toe, Δ L toe.

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School," and after that Friedrich Schneider's "School," without becoming a fit candidate for the asylum for decayed musicians, is greatly to be admired.

Numbers are a universal language in civilized, or what is the same thing, "organized," nations, and it would be of universal benefit to have this one simple system, just as we now have one system of fingering by numbers (to which this is closely allied).

A WORD OF EXCUSE FOR THE ORGANIST.

BY E. L. ASHFORD.

It is not worth while to deny the fact that there are many indifferent organists playing their calling, and that some are even worse than indifferent. But is this not the case in other professions as well as that of music? When it comes to that, many of us have been obliged to listen, Sunday after Sunday, to an indifferent minister brimming over with dry theology, and yet utterly incapable of holding the attention of his weary congregation. In this connection, I am reminded of a good story told me by a Presbyterian minister. He admitted that he was the victim of the joke, but said it was too good to keep. His congregation had purchased a pipe organ, and the music committee decided that the sexton must, under the blowing of the bellows. When the subject was broached to him, he demurred, saying he ought to have his wages increased if he pumped the organ. "But," said the chairman, "you won't take up any extra time; you see you have to be here to open and close the church, anyway." "Yes, sir," he replied, "but if I pump the organ I shall have to stay in for the sermon, and that's worth something." I am happy to state that the minister's sense of justice was so keen (not to mention his sense of humor) that he recommended a raise in the sexton's wages.

Why is it that the critics always give the organists such frightful whacks? In the first place, the average organist is so poorly paid for his services that he can afford neither lessons nor time for sufficient practice to make his work up to the mark. Under these conditions, we must not expect too much. In this "vale of tears" we do not always get the best pay for our work, but never get anything worth while that we do not pay for.

In many choirs some favorite soloist is paid as much as the hard-working organist. This is surely a poor way to encourage musically attainment, and in the majority of cases is positively unjust. And that reminds me that there is a lot of "jewing down" done in the way of engaging choir talent. It seems a pity that "the trail of the serpent" (8) should be "over it all." But having secured your organist for the best possible salary, why expect the greatest amount of good work from him, and why subject him to a running fire of adverse criticism? If he plays bright, cheerful postludes that are simple in form and easily understood, some one will accuse him of playing "rag-time." If, on the other hand, he selects music written in true organ style, there is some one ready to suggest that "it's a pity he couldn't play something that has a tune."

When there is nothing else to be said, some wisecracker declares he is playing "Bach figures."

Do the people who talk in this strain know how difficult it is to play these much-abused musical numbers? The trouble is, that if an organist ventures to play a fugal number of any sort,

he is at once accused of playing "Bach." It reminds me of a conversation which I had some time ago taken place between two colored men who were discussing the present high price of living. Said one: "My wife's the best-natured woman I ever saw for wantin' money. One day it's a quarter; next day it's fifty cents; 'nother time it's a dollar. She's everlastin' pesterin' me 'bout money." "What in the name of goodness does she do with so much money?" "Shucks, I can't tell you; I ain't never give 'er none yet."

Attends to his organ, and often attends to his church duties simply because he feels that he must be at his post, no matter what aches or pains he is contending with. Again, he may have the misfortune to be associated with singers who are a weariness to the flesh, and who irritate him in a thousand and one little ways that are likely to prove a detriment to his playing. I grant you he often does things to try one's nerves, but let us not be too hard on him, for undoubtedly he has troubles of his own. To be a successful organist and choir leader requires that one should not only be a good musician, but also a very general helper in many respects. Their accomplishments are not very often combined in the same personality, consequently we must make the best of the organist we have, and try to improve it by discreet encouragement and kindly suggestion.—*The Choir Leader.*

A TEST FOR ORGANISTS.

IN order that American organists may know what the examination requirements leading to the diploma of associate of the Royal College of Organists of England are, we present the following list of questions which are those given at the January examination of this year.

REGULATIONS FOR THE EXAMINATION FOR THE DIPLOMA OF ASSOCIATE.

ORGAN TESTS:

1. To play any portion or all (as the Examiners may desire) of one of the following compositions, the selection of the piece to be made by the candidate:—

1. Fugue in G minor, J. S. Bach (Peters, vol. 4, No. 7) (Novello & Co., Book 3, p. 84) (Augener & Co., vol. 6, No. 26, p. 406) (Breitkopf & Härtel, vol. 4, p. 72).

2. Fugue in D minor, J. S. Bach (Peters, vol. 3, p. 42) (Novello & Co., Book 9, p. 151) (Augener & Co., vol. 2, p. 103) (Breitkopf & Härtel, vol. 2, p. 32).

3. Sonata No. 1 (first movement), J. S. Bach (Peters, vol. 1, p. 2) (Novello & Co., Book 4, p. 88) (Augener & Co., vol. 6, p. 506) (Breitkopf & Härtel, vol. 6, p. 15).

4. Sonata in D minor (Introduction and Fugue), J. F. Bridge (Novello & Co.).

5. Concerto in F, No. 4 (last movement), Handel, W. T. Best's Edition only (Novello & Co., p. 73).

6. Sonata in C minor, Op. 41 (first movement), J. Lyon (Breitkopf & Härtel).

7. Prelude and Fugue in C minor, No. 1, Mendelssohn.

8. Sonata in A minor, Op. 98 (first movement), Rheinberger.

9. Concerto in A minor, Op. 10 (first movement), Rheinberger.

10. Sonata in A minor, Op. 98 (first movement), Rheinberger.

11. Sonata in A minor, Op. 98 (first movement), Rheinberger.

12. To play from a Vocal Score in four parts, written in three G clefs, and an F clef.

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CHILDREN'S PAGE

Hints to Little Folks and Their Teachers
That May Make Music Study
More Pleasant and
Profitable

THE STORY OF CARL MARIA
VON WEBER. 1786-1826.

BY C. A. BROWN.

(For reading at Children's Musical Clubs.)
"Cant," cried his older brother Fritz, in despair, "you may become anything you want, but a musician you will never be."

The two older brothers, Fritz and Edmund, had become really good musicians, under the careful teaching of the great Joseph Haydn, so Fritz felt himself quite able to prophesy. Yet the time came when the genius of that same little Carl stamped itself as one of the most original and characteristic powers in German music. So those of us who are a little dull can take courage; for that small boy who was thought to be very stupid, musically, tried to write ten operas—among them the great works "Der Freischütz," which deals with the ancient legend of the hunter Bartusch; "Euryanthe," and "Oberon," who was the king of Fairyland. He wrote ninety folk-songs, ballads and romances, besides many other compositions.

Little Carl was the first child of his father's second marriage, and was born at a place called Eutin, in Holstein, December 18, 1786.

Music had been a hereditary gift in the von Weber family for so many generations that, as far as we know, there is but one German musician with a longer musical pedigree or one more widely spread than Carl's, and that was the mighty Sebastian Bach.

Our hero's full name was Carl Maria Friedrich Ernst Frieherr von Weber—long enough to make any boy delicate to carry it around.

His father, Franz Anton von Weber, was so devoted to music that he would play on the violin even when he was walking in the fields with his family, but he was so visionary that he did not amount to a great deal as a provider for his large family.

Early in life, he had been a soldier, but, owing to his own folly and extravagance, he had left the army. However, he was a good musician—said to have been a capable violinist, and what is more rare, he was a viola player of more than usual ability. By turns he had been attached to an orchestra, director of a theatre, then an organist, and, lastly, a wandering actor, never staying long in one place; a thorough Bohemian by nature; not at all the steady-going family man he should have been with all those hungry little mouths to feed and clothing to buy.

Perhaps it was because his niece, Constance Weber, was the wife of Mozart that Franz Anton had always longed for a child who should prove to be such a prodigy as the boy Mozart, whose first opera was produced in Milan when he was only fourteen years of age, and was repeated twenty times.

At the period when Carl Maria was born, Franz Anton von Weber was di-

rector of the town band at Eutin. Although all of his older children—the daughters as well as the sons—had shown talent for music, as well as for the stage, the father could not help seeing that none of his children, so far, showed gifts beyond the ordinary. This made him all the more anxious to discover talent of a higher order in Carl Maria.

For that reason, the poor child was set to work to learn music very early, principally under his father, although his older brothers must have sometimes taken a hand at the business, for the remark that Fritz made, about his never being able to become a musician.

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CARL MARIA VON WEBER.

BAD HOME TRAINING.

Home training is not often satisfactory, and the great talent so intensively longed for would not appear in the delicate, nervous child. He was better results when, afterwards, he had excellent masters in singing and piano, as, also, in drawing and engraving; for the little boys of other nations are expected to sing in choirs, and some of the greatest composers of songs—like Schubert and Gounod—started out in musical life as choir-boys; although the little Carl heard more singing in the theatre than he did in the church, I fear.

He wrote several plays, sonatas and trios; and when he was fourteen, an opera was composed and produced. So at last he was able to put a solid foundation under his feet, and his most cherished castles in Spain.

Reference books: "Dictionary of Music and Musicians," Sir George Grove; "Great German Composers," George T. Ferris; "The Centenary Book of Facts," Ruoff; "Songs and Song Writers," Finck.

hood, he was at home in the stage-world as none of the great opera composers have ever been—not even Mozart himself.

In 1794, when Carl was eight years old, and his young mother only twenty-six, she was engaged as a singer at the theatre in Weimar, under the direction of Goethe, who is called the prince of German literature. She appeared on June 16 in one of Mozart's operas, but continued only until September of that season. Three years before, Mozart had been borne to a pauper's grave, in a cold-storm, it is said—poor fellow.

Major Weber's restlessness did not permit his family to remain in one place for long at a time.

In 1797 they were at a place with the long German name, Hildburghausen. It was there that the little Carl found his first scientific and competent teacher, in Heuschel. This man was an eminent oboist, a solid pianist and organist, as well as a composer who thoroughly understood his art. With him the boy studied the piano and composition.

WEBER'S YOUTHFUL TEACHER.

Heuschel, himself, was only twenty-three years old, and Carl was ten. And, fortunately, the young teacher took a deep personal interest in his pupil. He had a gift for teaching, and was, perhaps, better suited than any other to train and to interest this slender child who was growing up to be a melancholy, imaginative, little recluse, absorbed in his studies, and living in a dreamland of his own.

Heuschel was determined to cultivate the two hands equally, and like all of us, Carl did not, at first, like the hard, dry studies which his teacher insisted upon. But he soon found that he was making splendid progress, and his father was astonished to see the dawn of that genuine musical talent which, he himself, had tried in vain to awaken in his son; and all his life long Carl never forgot what he owed to Heuschel.

In 1798 they moved to Salzburg—the former home of Mozart—where the boy was placed at the Musical Institute of which Michael Haydn (brother of Joseph), was then the director. And here extreme poverty stared them all in the face.

Then, too, troubles never come singly, and the sweet, gentle mother, whom Carl loved so dearly, died. This was a terrible blow to the affectionate lad and one from which he did not soon recover—he was only twelve years old.

The next resting place for the Weber family was Munich, where Major Weber resolved that his son should be placed under the care of the organist Kalcher for study in composition.

However, for several years, Carl was obliged to lead the same shifting gypsy-like life, never stopping long in any one place but dragging his father and mother in obedience to his father's whims, but always studying under the best masters.

While under the training of Kalcher, he wrote several plays, sonatas and trios; and when he was fourteen, an opera was composed and produced. So at last he was able to put a solid foundation under his feet, and his most cherished castles in Spain.

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A "P" BOOK.

Do you ever try the plan of having a question book? You know how it is that you had found out about some little point of interest. When the teacher has gone it is too late, and the thing is to go on and to inquire about what he the very thing which will keep you back in your work for a whole week.

When you put a question down in black and white you can not forget it. There was a great Greek philosopher, named Socrates, who taught by asking questions. He questioned his pupils in such a way that they found out what he desired to tell them by thinking it out themselves.

A good plan is to take the place that you are practising and go through it slowly and carefully and ask yourself whether there are any little points you do not fully understand. Perhaps, when you get through your questions will look something like this:

What does M.D. mean?
What does S.M. mean?
Why do I sometimes see M.S. as well as the above?

The piece is to be played allegro. Allegro means fast. Just how fast is the allegro in this piece?
Why do they put dots under a slur?
What do the terms "una corda" and "tre corde" mean?

Why do they use a point over some staccato notes and a dot over others?
What does "Coda" mean?

I have never known a teacher who did not like to have pupils ask questions. It shows interest better than anything else. If you go to the trouble of writing them down you will find that the teacher will take more pains in answering them.

It is well to remember that some questions are useless, as they are ones that you could very well answer yourself. If you gave a little thought to the subject. Teachers are annoyed by such questions, and you will do well to think before putting questions down in your question book.

ANSWERS TO PUZZLES.

The puzzle in the November *Etude*, entitled "The Wedding of the Opera," was not answered correctly by any reader, although several submitted clever answers. The following is the key to this interesting list, which may also be turned into a very good game for pupils' parties and socials:

1. Romeo and Juliet.
2. The Runaway Girl.
3. Masked Ball.
4. Trovatore.
5. The Bohemian Girl.
6. William Tell.
8. Lucia di Lammermoor and Linda di Chamounix.
9. Lohengrin, Faust, Tannhäuser and Siegfried.
10. Orpheus.
11. The Meistersinger.
12. The Mikado.
13. The Chimes of Normandy.
14. H. M. S. Pinafore.
15. The Pirates of Penzance.
16. Patience.
17. Orléans.
18. The Hugenots.
19. The Carnival of Venice.
20. The Gondoliers.
21. The Foundry of Diamonds and A Pearl of Brazil.
22. The Queen of Sheba.
23. The Merry Widow.

The barriers are not erected that can say to aspiring industry, "Thus far and no farther."—Beethoven.



A MUSICAL VALENTINE PARTY.

BY NELLIE R. CAMERON.

The B Sharp Club decided to give a Valentine party. Each member was assessed for a portion of the expenses. Miss Starr, the music teacher, offered her home for the party and, of course, superintended the whole affair.

To the members of the club were added enough invited guests from among their little musical friends to make the number of partners complete—eight boys and eight girls.

Some weeks before the party the boys were busy preparing the second parts to the first eight musical numbers played in 1814, under the name of the "School of Four Hand Playing." The girls were equally industrious in preparing the primo parts. These were practiced with the teacher, but no one knew till the night of the party which girl he or she would be called upon to play, or with whom the duet was to be performed.

Upon the night of the party Miss Starr brought in two mysterious looking boxes, shaped like red hearts. One box contained the first lines of eight couplets, numbered from one to eight, written upon the halves of eight little white hearts. The other line of each couplet was, of course, upon the other half of the heart in its other box.

The boys each drew a card from the first box and the girls from the second. There was great fun in matching the lines to complete the eight couplets, and in finding out the musical signs which formed a part of each couplet.

Here are the eight couplets complete:

1st. You're the one that I like best.
I prefer you
to the (rest).

2d. You are sharp enough for me.
Willst thou my
valentine (be).

3d. Nothing shall our
meeting (bar)
For I chose you
from afar.

4th. As you readily
can (see),
You're the one
entire for me.

5th. From the others now I
(turn)
For you, still my heart doth
yearn.

6th. Dear valentine, wilt
thou please (note),
You're the one for whom I vote.

7th. Be my partner without fail,
Any height for you I'd (scale).

8th. Valentine, believe my word,
I'd choose you
of my own
(accord).

The boy and girl whose lines matched were partners for the evening. Each couple performed in turn, the duet indicated by the number upon the couplet. Each member present voted as

to which performance was the best and a prize was awarded to the victor—a heart-shaped box of bon-bons. The victors also became king and queen of ceremonies, leading the promenade to supper-room.

Here, dainty heart-shaped cakes were served with ices in heart-shaped moulds.

A MUSICAL GUESSING GAME.

Upon returning from the supper-room, the attention of all was directed to the singular wall decorations. Scattered about upon the wall were white cards, upon which were musical staves drawn in red ink.

Miss Starr called to order. She then played a bar of the songs represented, as follows:

1. Home, Sweet Home.
2. Swanee River.
3. Old Kentucky Home.
4. Star Spangled Banner.
5. America.
6. Yankee Doodle.
7. Old Black Joe.
8. Auld Lang Syne.
9. Last Rose of Summer.
10. Annie Laurie.

The prize for this contest was a very pretty one. Mounted upon two heart-shaped mats of crimson, locked together with a gilt arrow, were the portraits of Robert and Clara Schumann, those world-renowned musical sweethearts.

The party broke up at an early hour, wishing that St. Valentine's Day came every month in the year.

"But wasn't Miss Starr cute to be- come into doing so much hard practice on these duets?" said Ruth Petri, as she parted with her chum at the gate.

SOME INTERESTING FACTS ABOUT BEETHOVEN.

BEETHOVEN'S talent early made itself evident, and at the age of four he commenced his studies under the guidance of his father, who was desirous of having him achieve some of Mozart's success as an "infant prodigy."

The lad was forced to practice for long periods at a time, and if he appeared to neglect his studies he was treated with great brutality by his father, and it was not until he was ten or eleven years old that he really took interest and found pleasure in his studies.

Beethoven went to Vienna to study, thus periods at the Elector of Cologne, and there met Mozart, who did not receive the lad with much warmth at first, but after hearing the boy improvise on a given theme he was astonished, and marvelled at the boy's genius, and remarked to his friends: "Look well after him, he will one day astonish the world." It is said that Mozart gave the boy a few lessons.

While in Vienna, Beethoven studied under Haydn, but they did not get on very well together. The lessons continued, however, until Haydn left Vienna on his second visit to England, to which performance was the best and a prize was awarded to the victor—a heart-shaped box of bon-bons. The victors also became king and queen of ceremonies, leading the promenade to supper-room.

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In 1794, after which Beethoven studied under Albrechtsberger, and the victor—a heart-shaped box of bon-bons. The victors also became king and queen of ceremonies, leading the promenade to supper-room.

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WHY LITTLE GERMAN CHILDREN ARE MUSICAL.

BY CAROL SHEERMAN.

A NOTED German musician was once asked why the children of the little villages of Germany are so musical. He replied, "Because they make fun of music." This is very true. The little folks of the fatherland have very simple amusements. Although Germany is the land of toys, the little folks are not laden down with extravagant presents. Some little boys can amuse themselves more with a little violin than some of our boys could with a \$200.00 electric toy railroad.

I wish that all who read this article would try at the next practice hour to get just as much pleasure as possible out of their playing. Treat it just exactly as you would a game. Look at the little picture upon this page called "The Practice Hour." You can see the faces of the little folks and how earnestly they are striving to get enjoyable musical effects out of their crude musical instruments. You may learn a great lesson from the children of Germany, many of whom have grown from peasant homes like the one



THE PRACTICE HOUR.

pictured to become great masters. Beethoven, Haydn, Mozart and Bach came from homes of this kind. Without one-tenth of the advantages that most of the readers of this page possess they achieved immortal fame.

MENDELSSOHN AND FLY.

Perhaps we shall never know how much musicians have been indebted for some of their inspirations to the sounds of nature. Mendelssohn, at the time he was busy with the Overture to "A Midsummer Night's Dream," was one day riding with his friend Schubert. The weather was beautiful, and the two were engaged in animated conversation as they lay in the shade on the grass, resting themselves and their horses, when all of a sudden there was a "hush!" A large fly had just gone buzzing by, and Mendelssohn wanted to hear the sound it produced gradually die away. When the Overture was completed, Mendelssohn drew Schubert aside and said to him: "I have followed the system, which quickly forms a musician."

Engaged Czerny at one time to give his nephew piano lessons, and on one occasion he remarked to the teacher: "When I was a child I was told not to stop his playing on account of little mistakes, but only point them out when I was alone. I have always followed the system, which quickly forms a musician."

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